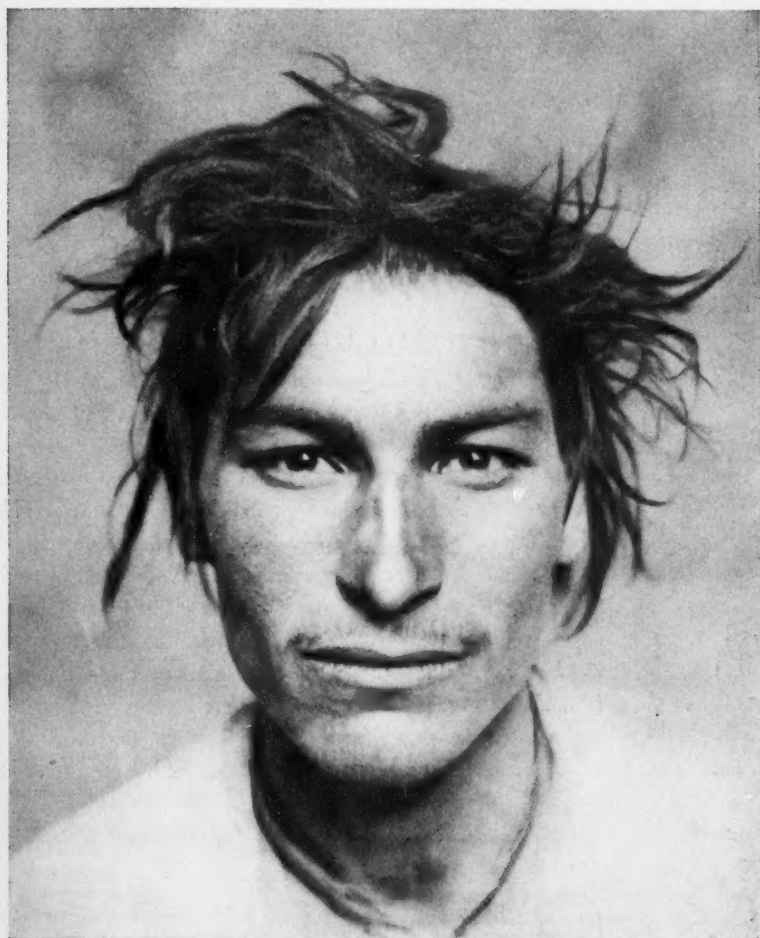


FIELD MUSEUM-OXFORD UNIVERSITY JOINT EXPEDITION AT KISH: PART I: A PAINTER  
OF ANCIENT MASTERPIECES: JOSEPH LINDON SMITH: THE ITALIAN VIRGILIAN  
CRUISE: NEW ASPECTS OF BYZANTINE ART: ITALICA

# ART AND ARCHAEOLOGY



ONE OF THE WORKMEN IN THE FIELD MUSEUM-OXFORD UNIVERSITY  
JOINT EXPEDITION AT KISH.

THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON

affiliated with the

ARCHAEOLOGICAL INSTITUTE OF AMERICA

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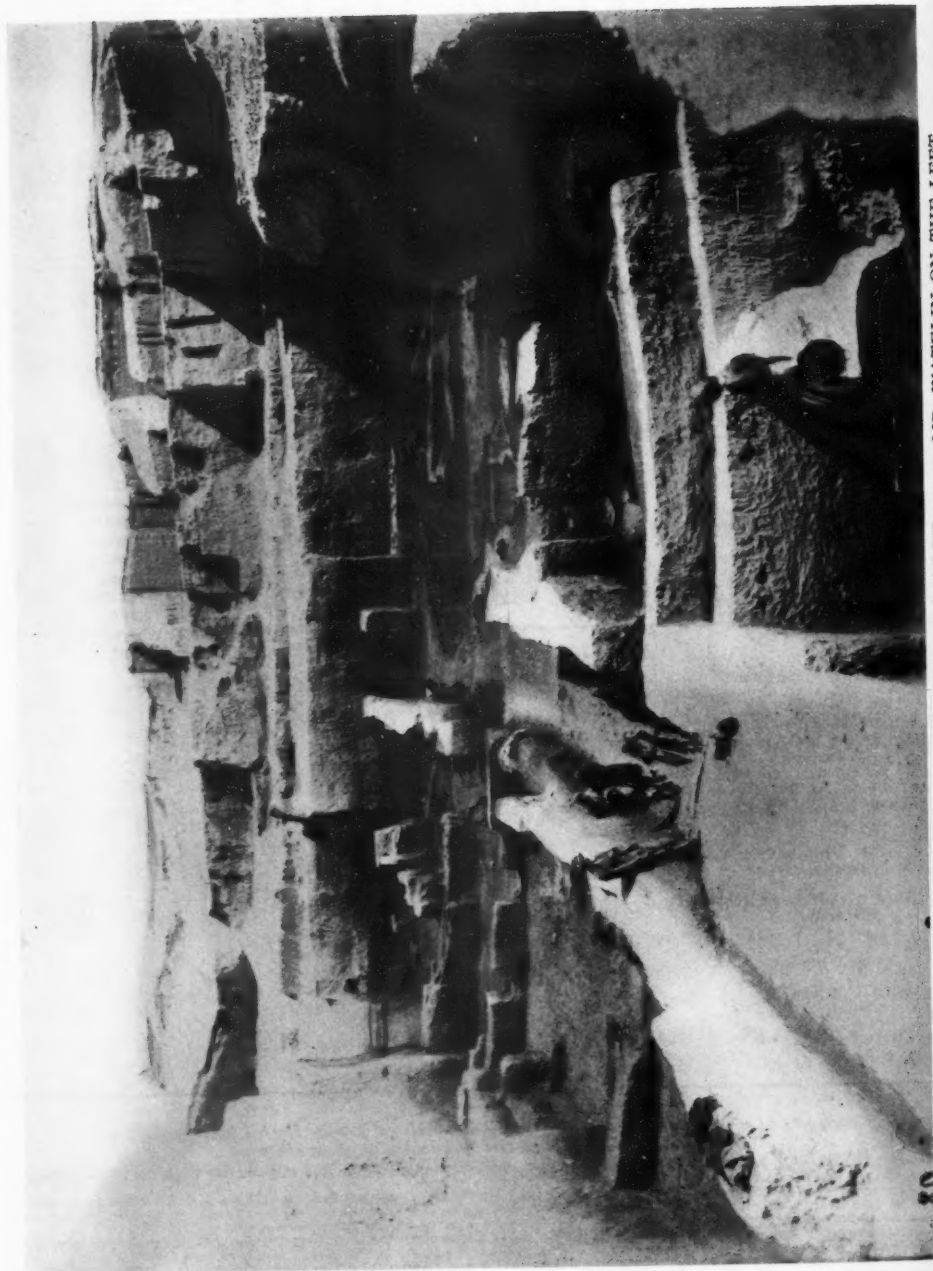
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KISH: GENERAL VIEW OF THE EXCAVATIONS IN MARCH, 1930. MR. WATELIN ON THE LEFT.



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

VOLUME XXXI

MAY, 1931

NUMBER 5

## THE FIELD MUSEUM-OXFORD UNIVERSITY JOINT EXPEDITION AT KISH—I

By HENRY FIELD

*Assistant Curator of Physical Anthropology, Field Museum of Natural History*

THE ruins of the ancient city of Kish are located between the Tigris and Euphrates rivers, eight miles due east of Babylon. Kish was the "first city founded after the Flood" according to the written texts which have been unearthed. The results of the excavations, which have been conducted on a large scale for the past six winter seasons, would indicate that Kish was the site chosen by the earliest civilized peoples in the Near East.

The city in ancient times was divided by the Euphrates into eastern and western sections. Many centuries ago the river changed its course, either of its own free will, or by the wiles of an enemy. The present channel passes about half a mile west of the now desolate mounds of Babylon. The city of Kish covered an area six miles in length and two miles in width.

Today the visitor to Kish sees a plain dotted with low mounds whose slopes are covered with fragments of broken potsherds which bear eloquent testimony to the former inhabitation of this region. There is not a tree in sight and small camel-thorn bushes are the only examples of uncultivated vegetation. There are numerous dry Abbassid canals which conjure up a picture of former fertility, when date-palms and grass flourished in abundance beside either bank.

The first European traveller who visited and wrote a description of the ruins of Kish was J. S. Buckingham. On July 24, 1816, Buckingham, disguised as the Arab guide of Mr. Bellino, Secretary to the British Residency at Baghdad, left that city to visit Babylon. He made an excursion to Kish and described the ruins in some detail.



GRAVE FURNITURE FOUND WITH CHARIOT, DURING JANUARY, 1930.

At some later period there were several small expeditions which conducted excavations in the Kish area. Trenches were driven into various mounds, but no objects or inscriptions of great importance were brought to light.

In 1922 Mr. Herbert Weld desired to finance an expedition to Mesopotamia. With the cooperation of Field Museum of Natural History the necessary financial quota was guaranteed, and Stephen Langdon, Professor of Assyriology at Oxford University, was chosen as Director of the Field Museum-Oxford University Joint Expedition.

Professor Langdon decided to commence excavations at the base of the large red temple-tower of Tell-el-Uhaimir, which dominates western Kish. Tents were pitched and houses of mud were constructed to shelter the members of the scientific staff. A small

mud hut was built to act as a museum in which to store the objects excavated. Professor Langdon and Mr. Ernest Mackay were in charge of the excavations. The Tell-el-Uhaimir area yielded a temple and some Sumerian objects, but after some considerable work had been expended, it was decided to transfer the main activities to eastern Kish.

The huge complex of mounds dominated by Tell Inghara appeared to be a fertile field for excavation. Before attacking these enormous piles of accumulated sand and debris, Mr. Mackay concentrated his efforts on some low mounds south of Tell Inghara, which were found to contain a beautiful Sumerian palace. Perhaps the most imposing feature disclosed during the course of this work was a magnificent "Hall of Columns". The columns were made of sun-baked clay bricks and

## ART AND ARCHAEOLOGY

their bases and lower portions were revealed by the excavators. Around the palace the cemetery, known as "Cemetery A", was unearthed. The numerous graves contained a great many interesting human skeletons and a quantity of pottery, articles of gold, silver and copper and other grave-furniture. The skeletons did not appear to have been placed in any definite orientation.

The archaeological objects excavated in this area showed great beauty of design and testify to the artistic ability of the Sumerians, who inhabited Kish some 5,000 years ago.

During the course of another season Mr. Mackay concentrated work upon some low mounds about one mile north of the Tell Inghara ziggurat, known as "P.C.B." or the "plano-convex brick area".

Professor Langdon, who was in search of tablets and inscriptions, worked with several gangs of workmen upon mound "W". It was in this mound that he discovered the famous library. Hundreds of tablets written in cuneiform characters were excavated. Subsequent translations showed that these tablets dealt with the purchase and sale of land, grain, and other necessities of life. Numerous small clay statuettes and other objects were also found. Beside the wall of a house many skeletons of dogs were excavated, often lying beside slipper-shaped coffins containing human skeletons, or pottery jars filled with the bones of small children. It may have been the custom in Neo-Babylonian times to bury a favorite dog, which had been a faithful companion, beside its master or the child with whom it used to play. During the excavations it has been observed that children, generally girl babies, had been buried beside the outer walls of

large buildings. This custom might suggest the practice of child sacrifice to propitiate the foundations of a new building.

While many interesting archaeological objects had been unearthed, it was obvious that the most important treasures, which must have existed in so rich and powerful a city as Kish, had not yet been found. Professor Langdon, therefore, decided to employ the two hundred workers upon the Tell Inghara complex of mounds. Mr. Mackay drove some "trial" trenches into the southern part of the mound. He uncovered a large *temenos* wall or platform which surrounded the base of the temple tower.

At the close of the season Mr. Mackay transferred his activities to the excavations at Mohenjo-Daro in northwest India under the direction of Sir John Marshall. Mr. Louis Charles Watelin, a Frenchman, who had been



FRAGMENT OF AN INSCRIBED MONUMENT.

## ART AND ARCHAEOLOGY

De Morgan's assistant for many years at Susa, was appointed Field Director of the Expedition. Mr. Watelin decided to concentrate his efforts for the next four seasons upon the area lying west of the larger ziggurat of Tell Inghara. He began the removal of the earth stratum by stratum with the intention of continuing down to virgin

mound, late Neo-Babylonian remains were unearthed. Almost immediately below this stratum, the walls of a magnificent Babylonian temple came to light. This building, one of the most beautiful ever excavated in Mesopotamia, was begun by Nebuchadnezzar and continued by Nabonidus, father-in-law of Belshazzar, who saw the



THE WESTERN OUTSIDE WALL OF THE TEMPLE OF NABONIDUS BUILT ABOUT 550 B.C.

soil in an attempt to reveal the culture and physical characters of the earliest inhabitants of Kish.

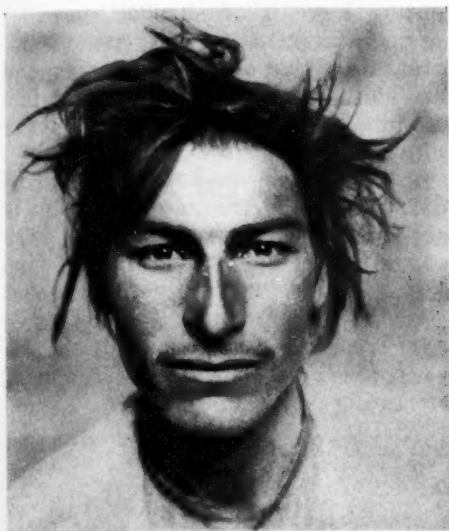
During the past five winter seasons the excavations have proceeded in this area with important and sensational results which have added many new pages to our knowledge of the early history of Kish. In order to make the sequence of cultures clearer to the reader it will be advisable to follow the course of Mr. Watelin's work as though it had taken place in one continuous section. On the top of the mound pottery fragments and other Arab remains were found. Soon after the trenches had begun to pierce the

"handwriting on the wall" mentioned in the Bible. The walls of this temple stand eighteen feet in height and five feet in thickness, and were in as good repair as the day that they were constructed by those royal builders some twenty-five centuries ago.

Many of the rooms, which must have been designed for the use of priests, were found to contain bricks piled horizontally and vertically against the inner walls. For this and other reasons, Mr. Watelin concludes that this great edifice was never completed. We may picture some story of this nature. Nebuchadnezzar, the great builder, whose seal is stamped on the bricks of many build-



## ART AND ARCHAEOLOGY



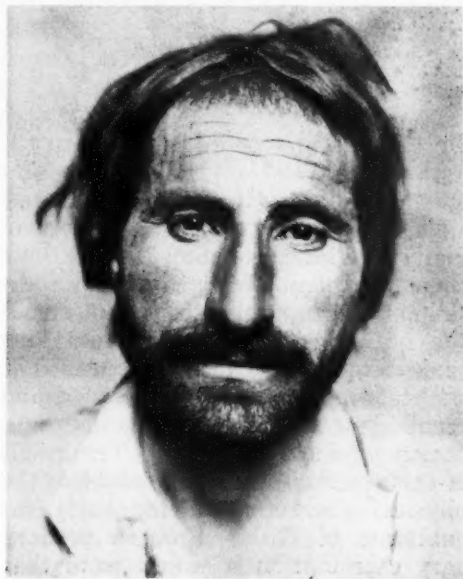
ONE OF THE WORKMEN AT KISH.

ings, decided to build at Kish the largest and most beautiful temple of his time. Work was begun on a large scale. However, Nebuchadnezzar died before it could be finished, and Nabonidus ordered the work to be continued at his own expense. The building was nearing completion, when raiders poured down upon the fertile Mesopotamian plains and destroyed everything before them. Thus the great temple was partially despoiled before its completion, and owing to the change of the course of the river Euphrates, Kish was abandoned. The survivors moved due westwards to the new channel cut by the river—"by the waters of which we sat down and wept"—to Babylon.

To the south of the beautiful Babylonian temple Mr. Watelin continued his trenches down towards virgin soil. The outside walls of a large palace were exposed due west of the larger ziggurat. From cylinder seals and inscriptions Professor Langdon concludes that this palace was constructed

about the time of Sargon I. Below the walls of the palace a peculiar stratum of red colored earth was found. As the area uncovered increased in extent it was observed that the red earth covered the entire city at this particular depth. This band of earth was entirely devoid of archaeological objects and consisted of sun-dried bricks, which lay at every angle. The date of this red earth stratum can be calculated very accurately owing to the fact that a beautiful inscribed lapis-lazuli cylinder seal was found in a rich grave immediately above the sterile band. This seal gives the date of the grave as being about B.C. 2950, so that we can state that all the objects beneath the red earth stratum belong to the periods before B.C. 3000.

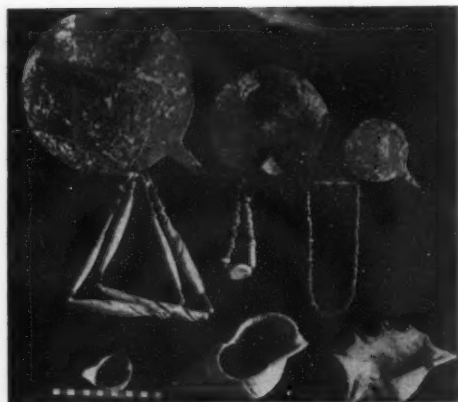
As the work progressed the long, narrow trench yielded many interesting and important archaeological objects and threw a new flood of light on the early history of Kish. The workers



ANOTHER WORKMAN WITH THE EXPEDITION AT KISH.



## ART AND ARCHAEOLOGY



A TOMB GROUP CONTAINING COPPER MIRRORS, NECKLACES AND SHELL LAMPS FROM THE PERIOD ANTERIOR TO 3500 B.C.

brought to light numerous graves containing human skeletons, pottery and stone vessels, shell lamps, copper objects and beads of various kinds. There was a total absence of gold and semi-precious stones. The bodies found were not orientated in any particular manner, and there were traces of "mat burials" in several of the graves, where the bodies had been wrapped in rush mats, which left their imprints on the surrounding earth. The human bones were almost decomposed owing to the dampness of the soil near the present level of the water. It was found possible, however, to excavate portions of many of these skeletons by allowing them to dry in the open air for some time and then applying wax to replace the natural gelatine which had long since disappeared from the bones. The skeletal fragments will be cleaned and repaired for a detailed study and examination at Field Museum. The result of this research work will establish the physical characters of the early inhabitants of Kish. From a preliminary examination it would seem that the majority of the population was

dolicocephalic or long-headed, and that the measurements of the modern inhabitants of that area would correspond very closely to those of their ancestors who inhabited Kish some 5000 years or more ago.

In this connection, I obtained during 1928 anthropometric measurements of 550 Arabs in the vicinity of Kish. The indices will be calculated and the final figures will be compared with the measurements obtained on the skeletal material excavated by the expedition.

A copper rush-light is one of the most interesting and unique objects un-

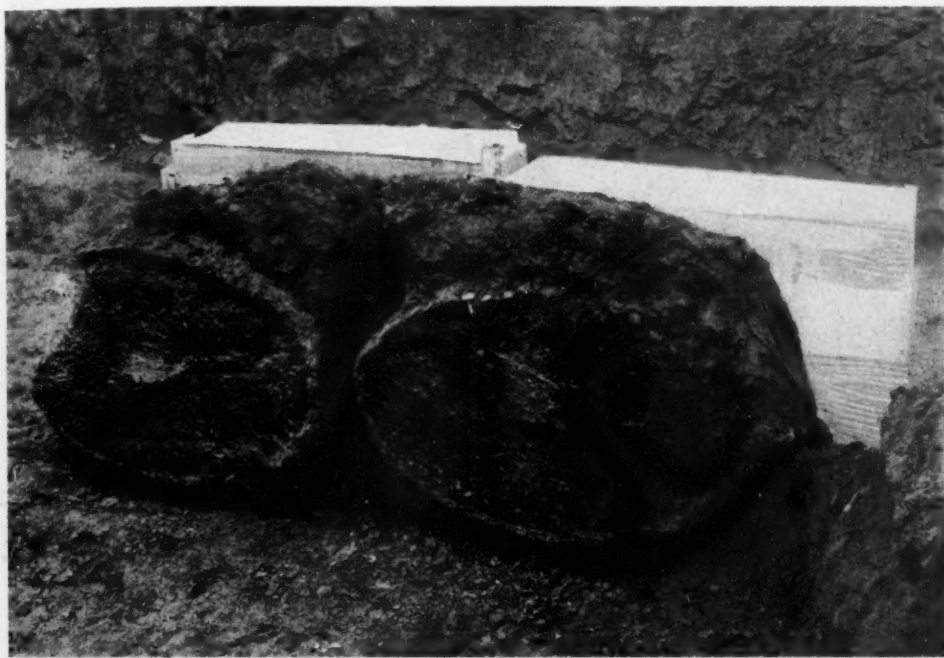


MR. LOUIS WATELIN, FIELD DIRECTOR OF THE EXPEDITION, APPLYING VARNISH TO THE SURFACE OF A WHEEL, IN ORDER TO PRESERVE IT FOR TRANSPORTATION TO CHICAGO.

## ART AND ARCHAEOLOGY

earthed. It is in the form of a solid copper frog with eyes of inlaid limestone, supporting a copper rod that rises from the middle of its back. The rod terminates in five petals shaped like lotus leaves, which originally must have contained the rushes to be burned. This is an interesting example of the high artistic attainment of the in-

and finally, after the removal of the damp earth with small scalpels and knives, a complete wheel was exposed. The wheel had evidently originally been part of a chariot, and was composed of wooden panels fitted together and held in place by a rim composed of a hard white substance. Around the entire rim were approximately fifty



THE OLDEST WHEELED VEHICLE IN THE WORLD. TWO WHEELS EXPOSED AND TWO WHEELS PACKED IN PLASTER FOR SHIPMENT TO CHICAGO.

habitants of Kish in the middle of the fourth millenium before the Christian era.

From a scientific point of view the most sensational discovery of the season 1927-1928 was that of wheeled vehicles, excavated a few feet above the present water level. Early in the season, at a depth of forty-three feet below the summit of the mound, numerous copper nails were found. Later, traces of a wooden wheel came to light,

copper nails. In the center was the hub which, unfortunately, collapsed upon exposure to the atmosphere. It appeared to be impossible to preserve so delicate an object and still more impossible to pack it for shipment to Chicago. However, it was decided to evolve some form of technique which could later be used for the excavation of another chariot, should one be found. Oak varnish was applied with a light brush to the exposed side of the solid



THE TOY CHARIOT AND DRIVER.

wooden wheel. Sixteen coats of varnish made a hard outer coating on the surface and it was decided to attempt to remove the entire wheel by enclosing it in a wooden box filled with plaster, to prevent movement during transportation. This experiment proved relatively successful and a satisfactory technique had thus been evolved.

Several weeks later, in the same trench, at a depth of forty-nine feet, a four-wheeled chariot was found. Sixteen days were necessary for its uncovering, for the application of varnish, and for the final removal to the camp at Tell-el-Uhaimir. Many photographs, motion pictures and measurements were taken of this chariot, which proved to

be the oldest wheeled vehicle in the world.

In the division of objects at the close of the season, the chariot wheels were among those allotted to Field Museum, and they were shipped to Chicago. Here they were unpacked and, as was to be feared, they had suffered considerably during their trip from Baghdad. Two of the wheels were in a relatively good state of preservation, and they have since been repaired, partially restored and will be placed on exhibition in Field Museum.

Interest in the discovery of the chariot was particularly aroused, not only by the surrounding grave-furniture, but by the human and animal skeletons which were also buried in



COPPER SAW FOUND BESIDE FOUR-WHEELED CHARIOT.

## ART AND ARCHAEOLOGY



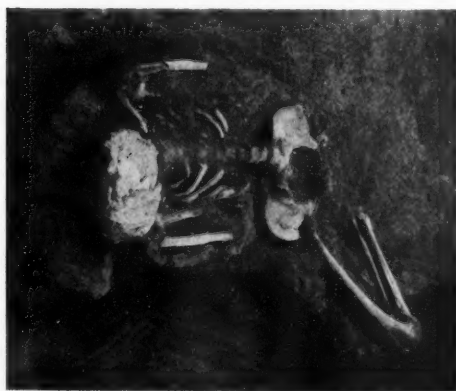
COPPER REIN-RING FROM THE FRONT OF THE FOUR-WHEELED CHARIOT. THE REIN-RING IS SURMOUNTED BY A MEMBER OF THE DEER FAMILY WITH WHAT APPEARS TO BE A HALTER THROUGH THE NOSE AND TIED AROUND THE RIGHT FORELEG. THIS IS THE EARLIEST INSTANCE OF A DOMESTICATED DEER. DATE ABOUT 3500 B.C.

the tomb. This, containing many broken pottery vessels, was surrounded by a low mud-brick wall. A copper saw-blade was found beside the left front wheel of the chariot. We immediately pictured in our imaginations that this saw might have been used to cut out the wood for the wheels and it therefore assumed a new and dramatic importance. Let us in imagination

stand beside that tomb and picture to ourselves the scene which took place there more than fifty centuries ago.

One of the richest noblemen at Kish ordered a four-wheeled chariot to be made. This chariot was to carry him to and from the great Temple. The wood for the wheels and the frame were brought from the Lebanon by camel across the great North Arabian Desert to Baghdad, and shipped down the river Euphrates to Kish. A skilful carpenter came to Kish to build the chariot and to keep it in repair. In those days wheeled vehicles were extremely rare, and a nobleman's prestige was greatly enhanced as the owner of a chariot. We can see the crowd run out to watch the passing of this noble lord as he drove from his large house, which stood surrounded by beautiful waving palm trees on the bank of the gently flowing river, and passed magnificently through the streets to the great Temple of Harsagkalemma, which was dedicated to the earth-goddess.

The scene changes. The nobleman has died and the same crowd which had so often gazed upon him in awe and wonder now follows him to the tomb. The chariot, drawn by prancing



SKELETON OF THE GUARDIAN FOUND AT THE ENTRANCE TO THE TOMB OF THE FOUR-WHEELED CHARIOT.



## ART AND ARCHAEOLOGY



A TOY CHARIOTEER STANDING IN HIS CHARIOT.

wild asses, now draped in black, leads the procession. The nobleman is carried to his last resting place, followed by his servants. The chariot is driven down into the tomb. The servants, including the personal bodyguard, follow in silence. The carpenter, his trusty saw in his hand, halts beside the chariot. The priests file down the slope and stand around the tomb. Many thousands of mourners attend the last rites. There is a dead silence at the conclusion of the last prayer. The animals in harness at the head of the chariot proudly raise their heads. Each priest draws a long copper bladed knife from its sheath and uplifts it in his right hand. Silence. Then sud-

denly the chief priest shouts "Kill!", and every servant, the carpenter and the wild asses are struck down in their tracks. The animals struggle and then lie still. The silence is broken only by the weeping of the mourners and the hurried covering of the tomb. The body of one of the guards is left lying outside the inner door to the tomb, which is quickly covered with mud bricks. The ceremony is at an end.

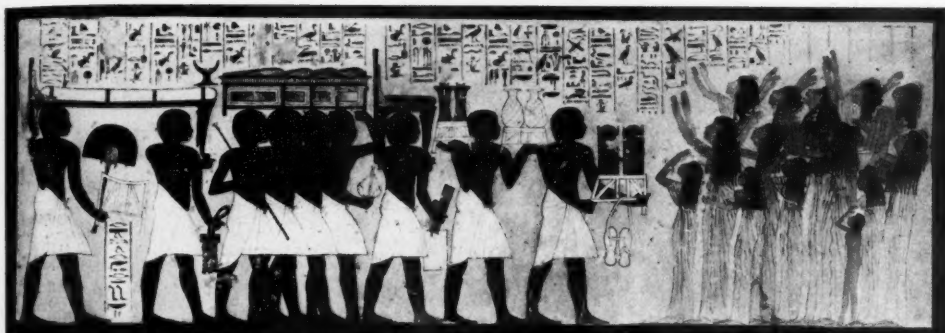
Such a possible scene came easily to mind as, more than 5000 years later, this tomb was uncovered by the expedition and the body of the watchman was found outside the bricked up entrance to the tomb. The chariot occupied the central portion. In the shafts lay the skeletons of the wild asses. Around the chariot were the skeletons of the servants. Near the left front wheel the carpenter and his saw were found; beside him was one of the guards with his copper dagger lying close to his right hand. Several other human skeletons were included in the tomb, as well as numerous vessels of pottery.

Primitive belief in the existence of a life after death is undisputed. The nobleman would require his servants and his chariot—his most prized possession—in the next world and he must therefore take them with him. The servants, the chariot and the wild asses must go with their lord and master to the spirit world, there to serve him for all time.

In order to reconstruct the past, the excavator must not only be equipped with a spade, but also with a vivid and fertile imagination.

*(To be concluded in June)*





FUNERAL PROCESSION, TOMB OF RAMOSE. MEN CARRYING HOUSEHOLD FURNISHINGS AND WOMEN WAILING.

## A PAINTER OF ANCIENT MASTERPIECES: JOSEPH LINDON SMITH

By ANNE WEBB KARNAGHAN

*All Photographs by Courtesy of the Museum of Fine Arts, Boston*

WITH the widespread belief in the value of individual self-expression few artists of our time have given serious attention to the painting of ancient masterpieces of art. In popular opinion to copy is to deny one's inherent right to voice one's ideas. But Joseph Lindon Smith, among the foremost living painters of archaeological subjects, has done much to establish this as a creative field for the artist. Born in Rhode Island, he had his early training at the School of the Museum of Fine Arts in Boston and has always maintained close affiliations with New England even though he is now a resident of New York. His work is extensively represented in the collections in and around Boston, much of it having been executed with the Egyptian collection of the Museum of Fine Arts in mind.

Though known for his canvases portraying ancient art, there is ample evidence of his remarkable versatility as a painter in the mural decorations

in the Boston Public Library and on the outside of Horticultural Hall at Philadelphia, which, however, went out of existence when the Hall was taken down; and in several portrait studies and water-colors privately owned; as well as in his designs for pageants and small theatricals which are annual features at his summer home in Dublin, New Hampshire.

Mr. Smith was recently honored at the Museum of Fine Arts, Boston, by a comprehensive exhibition of paintings, covering his entire career. For some years he has been Honorary Curator of Egyptian Art at the Boston Museum, where many of his canvases supplement the collections of Egyptian art largely recovered by Professor George A. Reisner, Director of the Harvard University-Museum of Fine Arts Expedition in Egypt. Mr. Smith's interest in Egyptian subjects was first stimulated by the Reisner finds early in the century, and for the past twenty-five or more years he has been a faith-



RELIEF FROM THE TOMB OF RAMOSE, MINISTER OF AKNATON, INNOVATOR OF MONOTHEISTIC RELIGION. EIGHTEENTH DYNASTY.

ful annual visitor to the Egyptian field, devoting himself on each occasion to those subjects which throw the greatest light on the civilization of this ancient people. Although his Egyptian subjects are best known and most numerous, he has painted in Java, Cambodia, Japan, the Near East, Central America, and Italy.

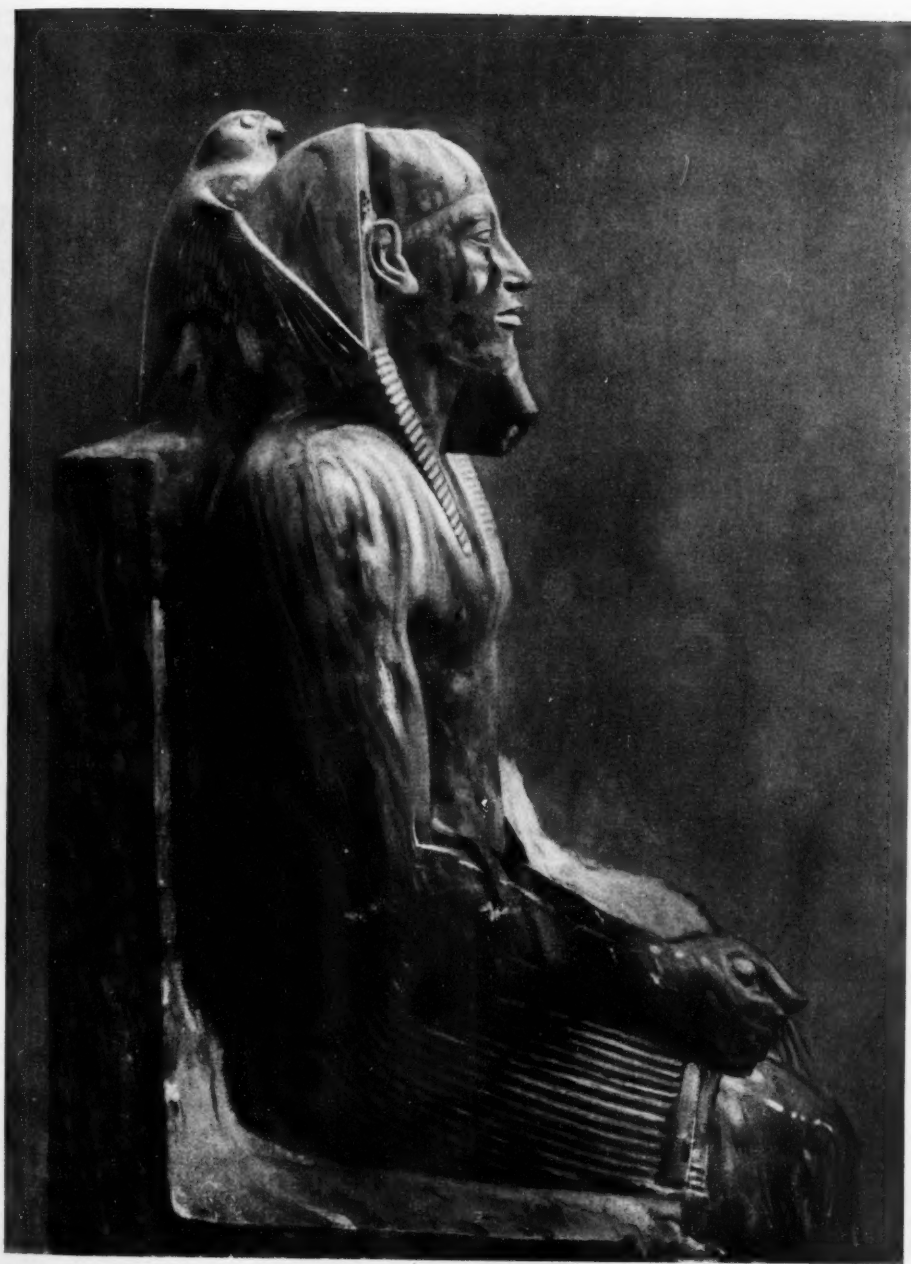
The Museum collection of his work formed the nucleus of the recent Boston Exhibition, which was supplemented by many loans from private collections and from other museums. One of the largest of the groups was loaned by the Fogg Museum and consisted of

water-colors painted in Italy during the early years of his career. He had just completed his studies as a portrait painter in the Académie Julian in Paris and had gone to Italy to pursue his profession. In this congenial atmosphere, he soon discovered a natural *flair* for painting the sculptured details of Renaissance palaces and churches, reproducing with great accuracy the character of the stone-carving and the textures of marble and bronze. These accurate details are but part of well-composed pictures which reflect the artist's personal reaction to the grace and charm of



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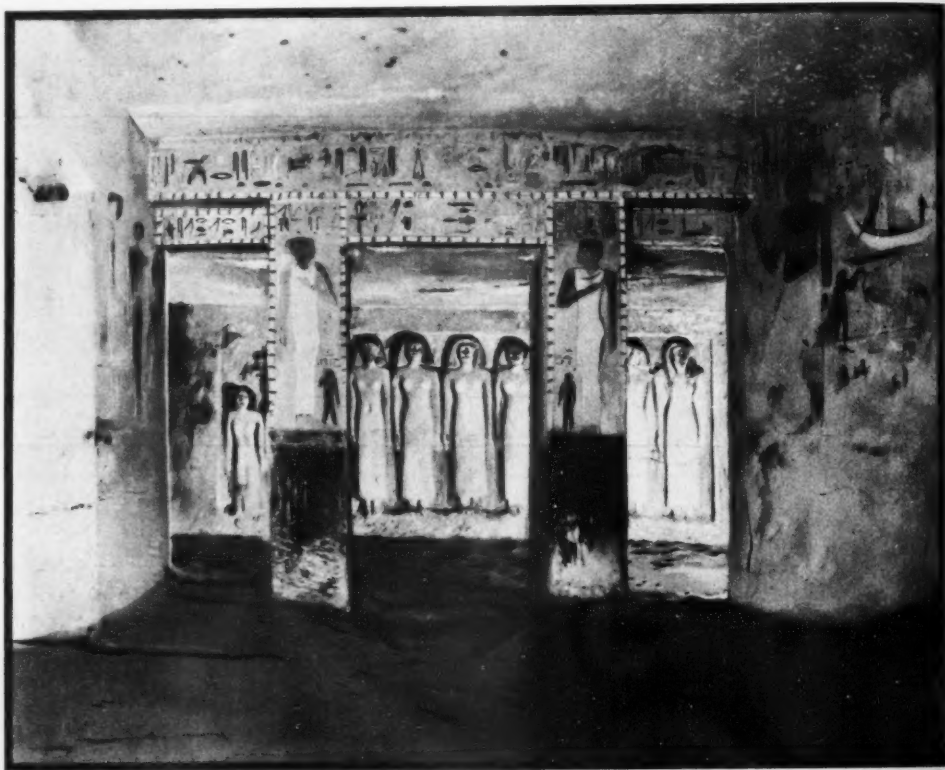


DIORITE STATUE OF CHEPHREN, SON OF CHEOPS, IN THE CAIRO MUSEUM. FROM  
THE TEMPLE OF THE SPHINX. OLD KINGDOM.

## ART AND ARCHAEOLOGY

Italian landscape and architecture. They are highly poetic and sensitive in character, and suggest the style of painting which might reasonably have been expected to characterize Mr. Smith today had he not turned completely at the close of the nineteenth

in a modern medium, oil on canvas, the letter and spirit of early art. Since that time he has almost invariably presented his material without comment or personal deduction, with a self-effacement that is the very negation of modern painting.



TOMB OF MERESANKH III, DAUGHTER OF HETEP-HERES II, THE FAIR-HAIRED QUEEN, GRANDDAUGHTER OF CHEOPS.

century to his sympathetic but impersonal renderings of ancient art.

An almost inexplicable gulf divides the work of his early years from that of his mature period. It is as though his reaction to the world about him had been redirected—merged, as it were—in a profound and impersonal sympathy for the art of ancient peoples. He set himself the task of reproducing

The repeated discoveries of Professor Reisner in Egypt kept him in that field, and despite frequent excursions into other cultures, his Egyptian paintings constitute his most important achievement as an artist. He has concentrated largely on reproducing the sculptured relief or figures carved in the round. The importance of this emphasis is at once apparent since the ancient Egypt-

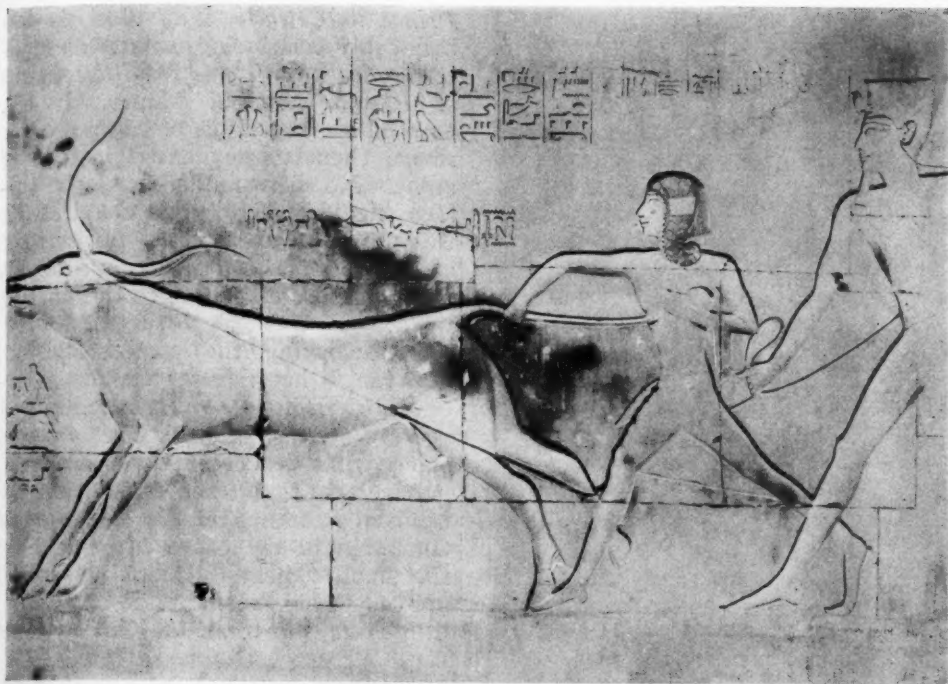


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RAMSES II TEACHING A PRINCE TO CATCH A WILD BULL.



TOMB CHAMBER OF QUEEN HETEP-HERES I, MOTHER OF CHEOPS, FOUND BY THE HARVARD-MUSEUM OF FINE ARTS EXPEDITION UNDER DR. GEORGE A. REISNER.



## ART AND ARCHAEOLOGY



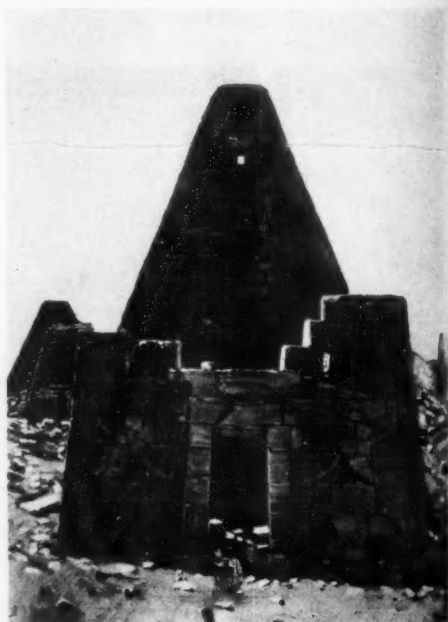
RELIEF OF KHUFUW-KHAF, SON OF CHEOPS, BUILDER OF THE GREAT CHEOPS PYRAMID. FOURTH DYNASTY.

tian lavished his attention, when he could afford it, upon sculptured reliefs or figures which were considered the most permanent symbols for earthly forms. These were designed to be used by the departed throughout eternity, and stone was therefore the material most in demand for the royal tombs where the greatest examples of the art of ancient Egypt have been found.

To the casual eye Mr. Smith's canvases appear to have been painted in monochrome. But closer inspection reveals his use of many colors, applied in small amounts, almost as flecks of pigment, closely juxtaposed, with yellow tones predominating. His representation of stone cutting as in the panel *Ramses II Teaching a Young*

*Prince to Catch a Wild Bull*, is unbelievably convincing, as are his modelled effects in details from the tombs of Ramose and of Meresankh III. Only close inspection of the paintings reveal them to be canvas instead of stone. No mere rendering of the surface effect of the original could create this illusion. Its secret lies in the artist's ability to translate into his medium the very spirit of the ancient work.

In achieving the perfect illusion, Mr. Smith has never been more successful than in those years from about 1900 to 1915. His work of this period shows great delicacy and sensitiveness, particularly noted in details from the tomb of Ramose, the diorite statue of Chephren in the Cairo Museum, and the small panel of Ramses II, noted above. More recent renderings of details from the tomb of Khufuw-Khaf



PYRAMID AND MORTUARY CHAPEL, MEROE. 332 B.C. TO 350 A.D.

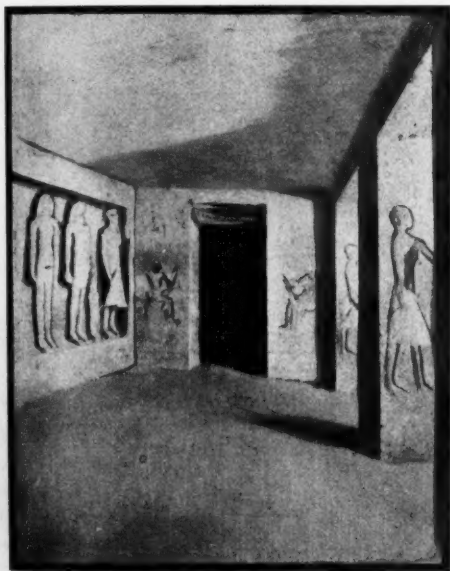
## ART AND ARCHAEOLOGY

and of Meresankh III suffer from an obvious emphasis upon textures of materials and upon accidental details resulting from the wear and tear of time.

The importance to a museum of such paintings, carefully selected to supplement original work in the collections, is obvious. At the Museum of Fine Arts, Boston, where many rare examples of royal sculpture of the Old Kingdom are preserved, Mr. Smith's paintings provide splendid background material which throws much light on the collection. Supplementing the original work are paintings of parallel examples preserved in Egypt and some unique treasures which the Egyptian Government has justly reserved for the Nation. Thus the subtle but fragmentary alabaster portrait head of Chephren may have been part of a large alabaster statue like the one represented in Mr. Smith's painting of the famous diorite figure in Cairo. Moreover some of the most charming



PORTRAIT OF TI, ROYAL ARCHITECT, FROM SAKKARA. FIFTH DYNASTY.



INNER COURT FROM THE TOMB OF GAR AT GIZA. SIXTH DYNASTY.

wall decorations are still in the tombs and may be seen only with the attendant difficulties of a journey to Egypt. Paintings of them assist in rounding out the student's impression of an art that had many sides and which ran the gamut from sheer charm and gaiety to moments of superb monumentality. Similarly the painted record of important discoveries before dispersal throws valuable light upon the whole procedure of the archaeologist. The interior of the emergency tomb of Hetep-Heres I, discovered by Professor Reisner in 1925, suggests as does no written record the romance of this discovery and the marvelous possibilities of scientific excavating. Since the painting was made, there has been brought from this apparent chaos,

(Concluded on page 287)



THE BATH OF DIANA, AT SYRACUSE.

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A VIEW OF THE CITY AND THE BAY AT PALERMO.

## THE ITALIAN VIRGILIAN CRUISE

By HENRY RUSHTON FAIRCLOUGH

OF ALL the celebrations held in honor of the great world poet Virgil during the past year quite the most imposing and significant was the cruise organized by the Royal Academy of Italy and carried out by help of the Italian Naval League in October last.

The splendid steamship *Genova* of the Marittima Italiana, though regularly employed in voyages to India, was placed at the disposal of the League, which was thus enabled to offer the participants all the comforts commonly associated with the most luxurious ocean travel.

It was at Brindisi that the majority of our party began the cruise and here, even before going on board, we realized that we were to take part in a celebration that was truly national in scope and spirit. Brindisi, which in ancient days was the terminus of the famous Appian Way, was associated with both the life and the death of Virgil. Hither he and Horace travelled with Maeccenas, when the statesman came, on behalf of Octavian, to parley with Marcus Antonius, and here, nearly twenty years later—19 B.C.—on his return from Greece with the Emperor Augustus, a victim to malarial fever,

the poet breathed his last. Brindisi therefore has supplied the setting for that familiar scene, when Virgil, over-conscious of imperfections in his great epic, vainly begged his weeping friends to burn the famous *Aeneid*.

These facts were enlarged upon by Senator Marciano, who, in the presence of a vast crowd of citizens which packed the Verdi Theatre from floor to ceiling, pronounced a moving eulogy upon the greatest of Latin poets. A bust of Virgil was later unveiled in a public garden,



LANDING THE VIRGILIAN PARTY AT BUTRINTO.



## ART AND ARCHAEOLOGY

where brilliant lights hung in festoons from tree to tree, and where a reverent throng bared the head to pay homage to one who in this twentieth century is glorified as a spiritual representative, not merely of ancient but also of modern, Italy.

During that first night the *Genova* crossed the Adriatic and in the morn-

from heaven that the new city of his creation is to be in Italy, for Helenus, the king, was also a prophet of Apollo. A son of Priam, he had married Andromache, widow of his brother Hector, and the city they had built in the land of Chaonia was a replica of their old beloved Troy, "copy of great Pergamus", with its brook Xanthus, its



INSIDE THE OLD FORTIFICATIONS AT SELINUNTE.

ing we found ourselves coasting along the shores of Albania, where we presently cast anchor off a marshy inlet. Small boats took us up a winding waterway to the foot of a neighboring cliff, on which lie the remains of "Buthrotum's lofty city".

The hero's visit to Buthrotum (now Butrinto) forms the longest episode in the third book of the *Aeneid*. It is here that after numerous hardships and adventures in Greek waters the Trojan leader received the first clear message

mimic Simois, and its "portals of a Scæan Gate".

As Homer had inspired Schliemann to search for the great Troy of the *Iliad*, so Virgil has inspired the Italian archaeologists to look for this "little Troy" of the *Aeneid*. The first essays were made in 1924, but not until 1928 did fortune smile upon the workers, and now in this Virgilian year (1930-31) for the first time is it possible for observers to visit the site and see for themselves what wonderful success has



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crowned the efforts of Professor Ugolini and his companions of the Italian Archaeological Mission to Albania.

On the occasion of our visit, Signor Ugolini himself acted as our guide, and speaking for myself, I may say that seldom have I had a more exhilarating experience than when from the wooded heights of Butrinto I gazed upon the blue Ionian Sea and in the distance descried the violet-tinted mountains of Corfu. But the chief thrill came as I listened to Ugolini tell the story of his first gropings in southern Albania and his frequent disappointments, until one day he came upon the ruins, first of one acropolis and then of another, while on the following day he found still a third. It is in exploring the second that he has already made such interesting discoveries, but the field is large, and exploration is likely to go on for some years to come.

Professor Paribeni has already written for ART AND ARCHAEOLOGY<sup>1</sup> about the discoveries at Butrinto, and I need only remind my readers that here as elsewhere one becomes convinced that Virgil had himself visited the site, which he describes with considerable care. The coast line has been altered in the course of centuries, but the walls of the high city are there with their Scæan Gate, the course of the old Simois can still be followed, and abundant remains testify that Buthrotum was once a city of "ample porticoes", and that it may well have been rich in works of ivory, silver, and gold. The excavations reveal a prehistoric era, to which belong axes of polished stone and an old tomb of Mycenaean character. To the Hellenic period belong the city-walls and gates, and the well-

preserved third-century theatre with a number of Greek inscriptions. The stage buildings were added in the Roman imperial age.

The choicest work of art found in Buthrotum is the draped marble statue known as the "goddess of Butrinto."



MR. FAIRCLOUGH IN THE RUINS AT AGRIGENTO.

This is original Greek work, but a composite, the body with the sweeping folds of the dress being of the ample Phidian style of the fifth century B.C. and the head a beautiful specimen of Praxitelean charm belonging to a century later. This head, which was given by King Zog to Signor Mussolini, is

<sup>1</sup>"The Bimillenary Virgilian Celebration in Italy", by Roberto Paribeni, pp. 151-155, Vol. XXX, No. 5, November, 1930.

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THE THEATRE AT SYRACUSE.

now to be seen in the Museo Nazionale in Rome. It was found in the theatre, where also came to light other statues of Greek and Roman origin. Near the theatre is to be seen an imposing Byzantine baptistery enclosing a fine mosaic pavement which once belonged to the Roman baths.

Both Butrinto and Corfu, where we spent some pleasant hours, are on non-Italian soil, but when in the early morning we steamed into the Bay of Taranto, we—I mean the few outsiders in so large a company—could not fail to realize that we were taking part in a great Italian national celebration. Taranto, the ancient Tarentum, is now the southern base for the Italian navy and on this occasion the stately warships, gay with flags and bunting, the bands playing stirring music, the marines lined up and presenting arms, and the populace massed on either side of the canal and along the landing-pier, all combined to impress upon us the fact that as a nation Italy was paying its tribute to the great poet who, twenty centuries ago, sang the glories of this land of Saturn:

"... magna parens frugum, Saturnia tellus,  
Magna virum."

and who is still a living inspiration to statesmen and people alike.

The welcoming speech of the Podestà, and the eloquent response made by our leader, the distinguished academician,

Professor Ettore Romagnoli, brought to mind some of the great names in Tarentum's history—Archytas, Aristoxenus, Ennius, Terence, Horace—but it was Virgil about whom all sentiment revolved, the poet who sang "the glory of the divine country", *divini gloria ruris*, and who preached for Italian husbandmen the simple and wholesome rule of life, *ora et labora*, "work and pray".

The visit to Taranto was the prelude to our circumnavigation of Sicily. At every city where we called there was a similar display of community interest, marked by civic demonstrations, official receptions, enthusiastic gatherings and eulogistic addresses on Virgil. On the *Genova* itself numerous conferences were held. Thus, as we neared the Straits of Messina, in full view of Taormina's Greek theatre and garden terraces, Professor Romagnoli read us the poet's graphic accounts of the Cyclops, of Scylla and Charybdis, and under the shadow of Aetna he expounded the poet's description of the mighty mountain with which he compared the vivid picture of an Aetna eruption given by



TEMPLE OF CONCORD AT AGRIGENTO.

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THE REMAINS OF THE TEMPLE OF HERCULES AT AGRIGENTO.

Pindar, reading from his own beautiful Italian verse-translation of that greatest of Greek lyric writers. Scylla, Charybdis, the Cyclopes and Enceladus—they are all personifications of natural phenomena connected with the waters separating Italy from Sicily. Here, in some early age, the island was torn by cataclysmic violence from the mainland; here in our own day has occurred one of the most destructive earthquakes on record; and here can still be seen very distinctly the path followed by the stream of black lava which only two years ago the buried monster poured forth in molten form from the crater's depths.

At Syracuse, however, we breathed the dreamy idyllic atmosphere of the *Eclogues*, which recall the spirit of the divine Theocritus. Arethusa has renewed her youth, and as we gazed into her limpid waters fringed with papyri, we seemed not only to have drawn near to the haunts of the Sicilian Muses but to be peering into the mystic sources of a poet's genius.

It was one of the great privileges of

the cruise that we were accompanied by the most scholarly and experienced archaeologists now working in Italian fields. Prominent among these is Professor Pirro Marconi, Director of the Palermo Museum, whose researches have added much to our knowledge of ancient Sicilian sites. To be guided by him in person over the excavations conducted at Agrigento, Selinunte, Trapani, and on Mount Eryx, and to have the history of these sites unfolded from Neolithic times down through the Carthaginian, Greek, Roman and later periods was a most illuminating experience, and I trust that his lectures may some day be enjoyed by our archaeological societies in America.

At Trapani (the ancient Drepanum), a public holiday had been declared. It was here that Anchises, beloved father of Aeneas, had died and here that, one year later, on his return from



THE MAIN GATEWAY AT ARDEA.

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Carthage, the pious hero had held the funeral games, which form the main theme of the Fifth *Æneid*, a book particularly admired by Montaigne. The scene for those games was laid on the shore between Drepanum and Mount Eryx, and one detail in connection with the boat-race is almost sufficient proof that the poet was personally acquainted with this region. Some

inscription, framed by Professor Francesco Vivone, runs as follows:

*Perchè sul lido d'Erice  
L'onda dei ricordi  
E la musica di Virgilio  
Gli Italiani sentano eterne  
Come il battito sonoro del mare*

("In order that on the shore of Eryx the Italians may forever hear, like the sonorous throbbing of the sea, the



THE SALT MOUNDS AT TRAPANI.

two miles out at sea lies a reef known today as the Asinelli, which corresponds perfectly to Virgil's description of the rock on which Aeneas placed a leafy ilex to mark the turning-point for the ships, and on which, in the course of the race, the impetuous Sergestus came to grief.

On the shore opposite this reef has been set up a simple column as a monument to Virgil, the dedication of which took place on the occasion of our visit. Each of the four sides shows a citation from the *Æneid*. The main

wave of memories and the music of Virgil.")

Truly a beautiful memorial to their most melodious of Italian poets!

After the dedication of this monument we made the ascent of lofty Eryx, known today as San Giuliano, on which once stood the famous shrine of Venus Erycina. On the summit Signor Marconi pointed out some early Cyclopean walls which had preceded the Greek and Roman periods of the ancient settlement, and here another memorial, in the form of a tablet, was



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set up to Virgil. On Mount Eryx one gets an amazing view, not unlike that seen from an airplane, for not only does one look out over a widespread plain, dotted with towns and villages, but in clear weather Aetna is quite visible as well as the mountains of far-off Africa.

The return to the mainland led us, as devout pilgrims, first to the fair city of Naples where Virgil wrote his polished *Georgics*, and where, after his death, his ashes were laid in the tomb, and then to scenes made memorable by the Sixth and later books of the *Aeneid*. The ancient tomb at the Posillipo, which for centuries has passed as that of Virgil, has within the last year been cleared of all excrescences, and provided with a dignified approach. It was after nightfall when we made our visit, but the stairway leading to the spot and the vaulted burial-room were so ingeniously illuminated as to suggest the "dim religious light" of a place of worship. Here then a wreath was quietly offered in the name of the Academy of Mantua, and for a few moments we observed a prayerful silence as a tribute to the great saint of pagan Rome.

The next day, under the guidance of Professor Maiuri, we climbed the hill at Cumae to survey the newly excavated temple of Apollo, and also descended into the cathedral-like underground halls, which were once the haunt of the famous Cumaean Sibyl. Here one sees at a glance how faithfully Virgil adheres to local traditions when, in providing a setting for his wonderful Sixth *Aeneid*, he united the Greek worship of Apollo with the indigenous cult of the earth-goddess or Trivia. Furthermore, the whole outline of the lower world, to which the Sibyl admits the hero, was suggested

by the peculiar environment of Cumae—its underground grottoes with fissured walls, its sombre woods, its warm exhalations and sulphurous springs, its Acherusian Marsh and Avernian Lake, and, above all, by the ever-present volcanic forces of the region which culminate in the majestic Mount Vesuvius.

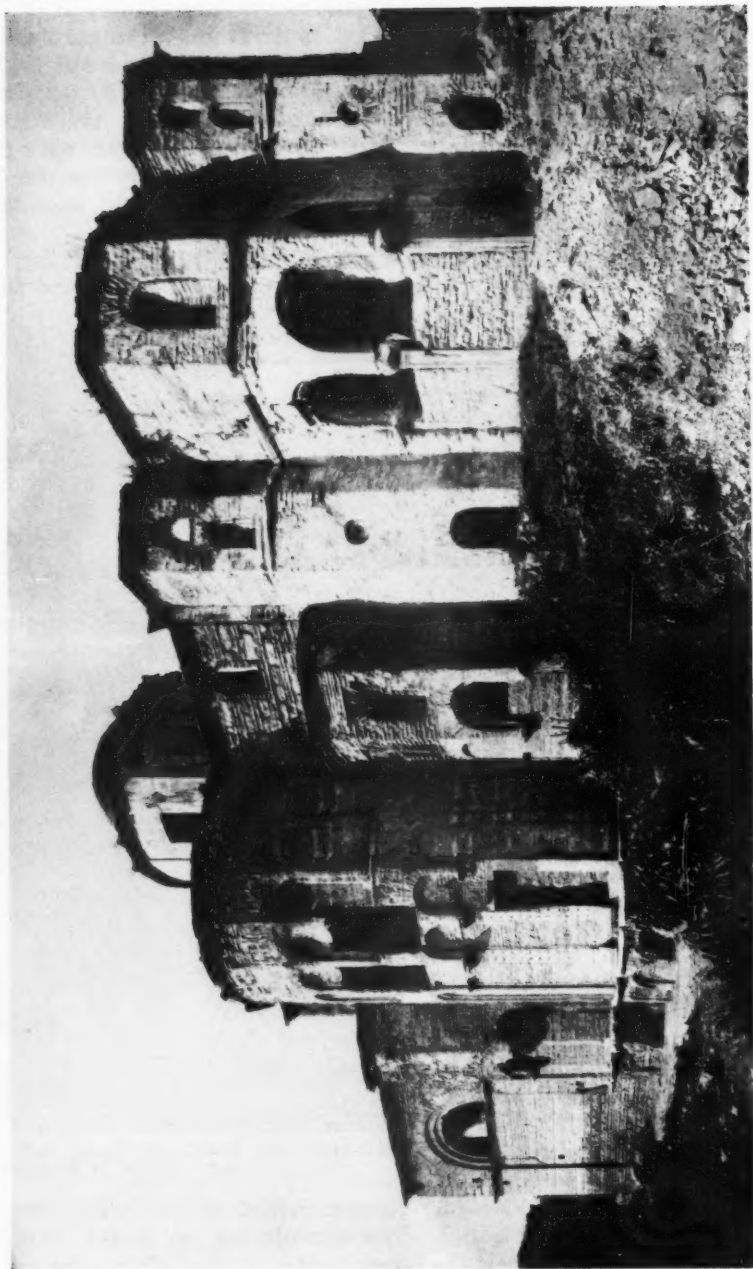
At Pompeii, lines from the *Aeneid* scratched upon the walls, and frescoed



MONUMENT TO VIRGIL, DEDICATED OCTOBER 23, 1930, ON THE SHORE NEAR TRAPANI.

scenes depicting the fall of Troy and the foundation of Rome show that before 79 A.D., when the city was

(Concluded on Page 288)



SAINT MARY PANACHRANTOS VIEWED FROM THE EAST.  
THE BUILDING CONSISTS OF TWO CHURCHES, OF WHICH THE ORIGINAL PORTION HAD FIVE APSES ONLY—A VERY  
RARE DESIGN AND THE ONLY FULLY AUTHENTICATED INSTANCE SO FAR KNOWN.

## NEW ASPECTS OF BYZANTINE ART

By STANLEY CASSON

*This is the first account published of new discoveries in Byzantine art, which must rank as the most important made in Constantinople in recent years. A marble ikon of a style hitherto unknown, also a sculptured head of Christ of remarkable beauty, are among these important finds.*

EXCAVATIONS were carried out by the authorities of the Museum at Stamboul last autumn in a ruined mosque known as Feneré Issa Mesjedi. This mosque was in origin the ancient Byzantine church of St. Mary Panachrantos—"The Immaculate Virgin". Owing to a devastating fire in 1916 in the district where the church stood it was partly damaged, and left unused in a derelict condition. Since there was the possibility of its being pulled down during the course of the extensive town-planning and street widening now taking place in Stamboul, the authorities wisely decided to excavate the interior of the church and to clear its walls of the plaster which had been added during the Turkish occupation, in order to see whether much of the original decoration of the Byzantine church could be saved. The excavations were carried out under the supervision of Makridy Bey, Assistant Curator of the Stamboul Museum, and with the permission of the Republican Government of Turkey and of Halil Bey, Director of the Museum. They constitute a notable contribution by the Turkish authorities to Byzantine archaeology.

The results were surprising in their richness, and so successful has the clearance been that it has now been decided to leave the church intact and restored as another monument of Byzantine art and architecture in the city. The artistic and architectural discoveries can rank as the most important made in Constantinople for many years for

the furtherance of our knowledge of the Byzantine world.

The actual origin of the church is at present obscure. There seems to have been in the first instance a small church erected on the spot in the VIth century. This is clear both from architectural evidence and from certain marble architectural decoration found during the excavations. But the church of the Panachrantos first appears in recorded history when a certain Constantine Lips, an important public official in the reign of Leo the Wise in the late IXth century, restored a monastery and church in the district where the building now stands. The actual dedication of the church took place in the year 908 in the month of June. The Emperor attended the ceremony and a banquet followed in the refectory of the monastery. Constantine Lips, after a period of uncertainty, once more attained distinction under the next Emperor, Constantine VII, and the church he had dedicated was now well known in the city. The name of the founder is preserved in a long marble inscription which runs as a cornice round the outside of the eastern apses of the church. The Turkish occupation of 1453 did not affect the church, which, like many, remained a Christian place of worship. But in 1496 it was converted into a mosque. This it would have remained until today had not the disastrous fires of 1916 left it in a partially ruined condition, and so made possible its examination by archaeologists.

The first stages of the excavations

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THIS MARBLE HEAD OF CHRIST SETS A NEW STANDARD FOR STONE SCULPTURE OF THE TENTH OR ELEVENTH CENTURY. NOTE THE FOLDS ABOVE THE EYES, THE SLANTING LIDS, AND THE TREATMENT OF THE HAIR.

revealed much of the greatest importance. First of all it was found that the church was definitely a double one, resembling in general structure the triple church of St. Savior Pantokrator. Those, such as Professor Van Millingen, who had examined the church while it was still in use as a mosque, had come to the conclusion that there had originally been one church—that on the south—to which later the northern church had been added. Each was supposed to have had three apses and to have been a “triple-nave” type of church. But the earliest stages of the excavations revealed that the northern church was the earlier and that it had originally had five apses. One apse had then been removed on the outside, and a second church had been added on the south into which still another of the five apses had been incorporated, with the result that there were then two churches

with three apses apiece. Later an outer gallery had been added on the west and south sides. The discovery that the original church had been one with five apses is of great importance. The five-apse type is very rare and thought to be peculiar to the city. This is the first fully authenticated instance known, though it is possible that the church of St. Savior in the Chora may have been of the same type.

But these architectural discoveries were dull in comparison with the artistic discoveries which rapidly followed. As the walls were cleared it was soon apparent that the bulk of the elaborately carved cornice and pilaster marble decoration had survived. The cupola of each church in the double building was surrounded with superb ornamentation, particularly in the case of the north church, where five Byzantine eagles, heraldically displayed, formed an integral part of the design. The corbels of the apse-windows of the north church were equally well decorated with surmounting capitals again adorned with eagles. In both cases the eagle was of the Xth century type with a single head.

In the floor of the church no fewer than twenty-two tombs were found, but of these all but three had been opened by the Turks, probably in the XVth century. But we know from literary sources that many distinguished persons were buried in the church, among them the Emperor Andronic II, Theodora, wife of the Emperor Michael Palaeologue, and Eudoxia, wife of John Comnenos, Emperor of Trebizond. It is probable that one of those found unopened was that of Theodora. Elsewhere a fine area of marble mosaic floor was found and, heaped up in some of the tombs, fragments of marble sculptures of the greatest importance. Among the sculp-



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tures must rank as of the greatest beauty a series of heads in white marble showing Christ and the Apostles. The head of Christ must rank as one of the finest achievements of Byzantine sculpture of the Xth century. Its similarity in style to the finest ivory carvings of this century is at once apparent, and it is interesting to see how the stone-cutter seems to have followed the traditions and style of the minor craftsman, rather than the larger traditions of the sculpture of Greece and Rome. Of the minor objects found one of the most interesting was a large part of a steatite ikon, exquisitely carved, depicting a scene from the life of Christ which has not yet been satisfactorily interpreted. This small ikon was found in a tomb.

The chief surprise came when in the course of a systematic examination it was found that there were two small chapels hidden in the roof. These were cleared and found to be in remarkably perfect condition. Near one of them was made the most important discovery of all. There was found face downwards on the floor a superb marble ikon upon which was shown the full-length figure of a saint—St. Eudoxia—which was worked in inlaid colored marbles of great beauty and refinement. The ikon itself is a thin slab of white marble measuring 0.67 metre in height and 0.28 broad. It was made with extreme delicacy and care; the figure of the saint was carved out of the marble in intaglio, and the spaces so cut were filled with pieces of colored marble appropriately shaped. In effect the method is that of the enameller or the worker in *champlevé* rather than that of the mosaic-worker. It is the art of the jeweller transferred into stone. As such it is the first authentic example of its kind and a thing of remarkable

loveliness. The face and hands are in rose-colored marble; the halo is in yellow, the garments purple and green, studded with stones to resemble gems, and the surrounding frame is in yellow and green with central points of red and green. The background upon which the figure is drawn is of plain white marble. The head is surmounted by a lovely crown in various colors of a type frequently met with in goldwork and ivories.



THE FIGURE OF ST. EUDOXIA.

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PART OF A STEATITE IKON REPRESENTING A SCENE FROM THE LIFE OF CHRIST WHICH HAS NOT YET BEEN SATISFACTORILY INTERPRETED. IT IS EXQUISITELY CARVED, AND WAS FOUND IN A TOMB.

At present it is impossible to be precise about the date of this work of art, but it is probable that it is of the XIth century. As an example of an almost unknown mode of art it constitutes one of the most remarkable Byzantine works ever discovered. It is now to be seen in the Byzantine gallery of the National Museum of Antiquities at Stamboul. We have no literary record of work of this kind and, except for one fragmentary example of a similar ikon in the Byzantine Museum at Athens, no other instances. But among the marble fragments found in the tombs of this church there were two which were from similar ikons in marble. One showed St. George mounted upon a horse, the other a simple standing figure of the Savior. In each case the colored marble filling had vanished, and all that was left was the white marble slab core with the design cut out in intaglio. From these fragments and the complete ikon of St. Eudoxia it seems probable that this church was peculiar for its decoration with this type of votive ikon. Certainly no other examples are known

from Constantinople except for one fragment the origin of which is uncertain.

Whatever frescoes of mosaics adorned the walls of the church seem to have vanished. There is some record of an earlier fire having taken place in 1643, which must have destroyed such perishable adornments. But the main structure of the church has now been cleared and, as such, it is clearly a building of great refinement and beauty. The two churches are of almost the same dimensions, and are thrown together to make one double building. A narthex, or ante-chapel, communicates to both and the side gallery on the south enlarges the area. Both these features were probably added in the XIVth century, and in them are placed many of the tombs. The side gallery serves, in effect, as a cloister to the main building, as does the side gallery in the church of St. Savior in the Chora. From the north, south and west sides the church presents a simple rectangular front, but from the east the six apses of the two churches with their surmounting cupolas remain intact and undamaged—a splendid example of Byzantine church-building of the time when attention was at last paid to external considerations instead of being confined only to interiors, as in the case of St. Sophia and all churches of that period. The charming effect of the six apses at the east end is heightened by the addition of marble external cornices and of delicate pattern-work in the red brick walls.

St. Mary Panachrantos is but one of many half-derelict churches the examination of which might well be productive in artistic and architectural discoveries. Only last year a superb mosaic was found in the well-known Kahrieh mosque, and the possibilities

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of discovery are still only beginning to be realized. Nothing quite so important from a purely artistic point of view has been found in any of the Byzantine churches of the capital in recent years.

It is difficult as yet to estimate the importance of the principal artistic discovery, the marble ikon. This style of work is virtually unknown, and the discovery of the ikon, together with that of fragments of similar ikons, must revolutionize our views upon some aspects of Byzantine art of the Xth, XIth and XIIth centuries. Our only comparisons are, for the moment, with Byzantine ivories.

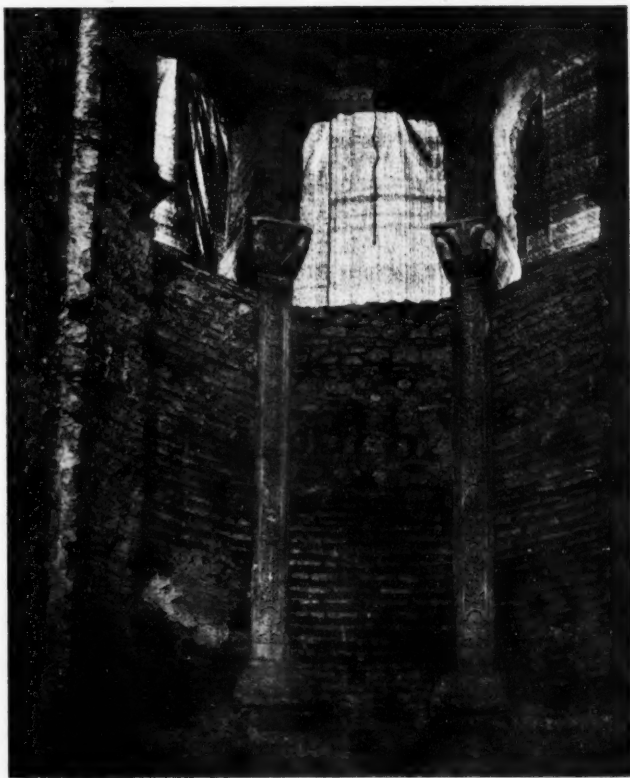
The closest seems to be with the famous ivory triptych-panel in the Louvre, which shows the Emperor Romanus and his wife Eudokia crowned by a figure of Christ who stands between them. Here the garment worn by the Empress is very similar to that worn

by the Saint Eudoxia; the attitude also is much the same, and the crown and halo identical. The embroidery of the dress of the Empress in the ivory shows exactly the same double-lozenges as on the marble ikon and the same roundels on the shoulders. But the Saint wears a belt and the Empress does not. The

parallel is so close that we cannot avoid the conclusion that our ikon is of approximately the same date as the ivory panel; and the date assigned to the ivory is the XIth century.

We are thus in possession of a priceless addition to our knowledge of Byzantine art of this period. In many ways the Xth and XIth centuries

form the most interesting period in the whole artistic history of the Byzantine world. With the close of the Iconoclastic period in A.D. 842 there came a powerful renaissance of art under the Macedonian and Commene emperors. New styles, new methods and new



THE APSE WINDOWS OF THE NORTH CHURCH. THE SURMOUNTING CAPITALS ARE ADORNED WITH EAGLES. THE REMOVAL OF PLASTER REVEALED MUCH BEAUTIFUL CARVING OF THE ANCIENT CHURCH.

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techniques appeared on every side. Sculpture in stone and marble developed upon wholly new lines and favored relief rather than sculpture in the round. But the marble reliefs known of this period are among the most perfect works of art of any age. A notable instance is the superb but shattered relief of the praying Virgin, found in the ruins of the Mangana Monastery in 1919. As skill in relief-carving developed among sculptors so it increased among ivory-carvers, and ivories of the Xth and XIth centuries are among the finest of any age. And, just as sculptors in stone abandoned sculpture in the round, so also did the ivory-carvers. There is only one considerable work of art in the round in ivory in existence that belongs to this period—the lovely Madonna in the South Kensington Museum. The whole tendency of the age was towards increased formalism, combined with as much flatness in technique as a relief carving can achieve without actually becoming a mere engraving on stone or ivory. In the same way mosaic-work was now at the highest point of development, for an abandonment of the high relief of earlier periods in sculpture led to a greater absorption in the arts of painting and drawing. Painted panel-ikons of the XIth and XIIth centuries, like the famous Virgin of Vladimir, show to what heights the draughtsman and painter had climbed.

The Iconoclastic movement that started in the VIIIth century had at least served one useful purpose. It had sent underground the latent love of realism and representation which Byzantium had inherited from the Western Romans and the Alexandrian Greeks, and had led to the revival in the Xth century of a purged and chastened love of pure form, which

was in the essential Greek character from the earliest times. Byzantine art of the Xth century A.D. thus has qualities of simplicity and formalism which link it much more with archaic Greek art of the VIth century before Christ than with any other age. Somehow, the essential Greek genius had emerged once more.

The ikon of St. Eudoxia, then, is an example of a new form of Byzantine art which falls half way between sculpture and mosaic. It has achieved the effects of both those arts—the solidity of sculpture and the liveliness of stone combined with the color and the graphic qualities of mosaic. The face and hands, in rose-colored marble, however, seem to combine the sculptor's art with that of the painter. The features and details are lightly engraved on the stone, and yet the effect is still sculptural. As a work of art it is an astonishing example of a medium hitherto unknown to any period of art.

The sculptured head of Christ is remarkable in the fact that it is an exception to the general practice of the period to which it belongs—the Xth or XIth century. It is in much higher relief than is the usual custom, yet in style and appearance it is clearly of this same period of renaissance. It still has the stern, severe features of the Christs of Xth and XIth century mosaics and ivories. It can be classed with the head of the Pantokrator of Daphni Monastery (near Athens), perhaps the finest XIth century mosaic in existence, rather than with the more humane and sympathetic heads of XIVth century iconography. In technique also, it gives us much new knowledge. The curious double folds above the eyes, the slanting lids and the treatment of the hair are without parallel.

*(Concluded on Page 282)*



# ITALICA

By ANNA SCHOELLKOPF

IN THE suburbs of Seville lies the buried and half-forgotten ancient Roman city of Italica. This outpost of Roman civilization gave the Empire three foreign-born emperors; the great Trajan, his nephew Hadrian, and Theodosius. Yet, notwithstanding this brilliant record, the history of Italica, its origin and its destruction remain today an unsolved equation, baffling archaeologists, mystifying savants.

Historians disagree as to how Italica came into existence; that is, Roman Italica, called today Santiponce. Excavations prove that it was both a Phoenician and Carthaginian town. The walls and stones furnish indisputable proof of this.

Opinions differ, but the consensus of opinion as to its origin is that Scipio founded Italica as a place where his disabled soldiers might recuperate, hidden from the scornful gaze of the conquered Spaniards, for Roman legionaries must appear invincible. The site was logical; it was only a few miles from the garrison town of Seville, then called Hispalia. There was natural drainage, good air and plentiful water; in every way Italica was adapted for his purpose.

From being a military sanatorium and rest-camp it soon became a resort, and flourished, like any summer colony, even attaining the rights of an independent city, coining its own money, and, to an extent, making its own laws.

During the time of Julius Caesar it had not yet acquired its vogue. Caesar preferred Hispalia. Italica's importance began when Trajan, who was born there, became emperor. And its popularity as a residence city continued under his nephew and successor, who was born there, January 26th, 76 A.D. These illustrious rulers sprang from the noble family of Elios, Italicans, since its foundation by Scipio.

"From the days of the gold cradle of Trajan," tradition says the gods destined him as Italica's benefactor. To the city he gave public buildings, baths, temples, the great amphitheatre, and the coveted privilege of freedom in art and speech.

Hadrian, though not modelled in such heroic stature as Trajan, was liberal and learned in arts and letters. Historians agree that had he never been emperor, his memory would still remain, reflecting glory upon Italica as a patron of culture and the arts.

The excavations so far made in the buried city are not extensive, but easily first in importance is the splendid amphitheatre, ranking with those at Verona and Capua, or with those at Nimes, Arles and Fréjus. Friedlander states that "of all the Roman theatres, Italica ranks third in size". At its greater axis the arena measures 514 feet, and at the lesser 439½ feet. The ground plan of the structure was pub-



A STREET UNEARTHED AT ITALICA.

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lished in 1860 by Friar P. Moro following the plans and designs given him by the Conde de Aguilar upon whose estate the building was discovered and who has contributed generously to all the enterprises of excavation in Italica.

Two centuries before this, Justo Lipsio had published much the same plan in a *Treatise on Antique Theatres Outside Rome*. For centuries there ex-

tions and measurements were almost wholly correct.

The builders placed the amphitheatre between two hills, the hollow forming a natural arena and the slopes of the hills making easy entrances and gateways leading to the main ends of the ellipse. But what was gained by this natural conformation was offset, it was found, by trouble from a tor-



THE AMPHITHEATRE SHOWING THE CENTRAL SUNKEN PIT AND RUNWAY FOR THE BEASTS.

isted in San Isidro del Campo, until lately unnoticed, a drawing of the amphitheatre as it was when Roman emperors witnessed the games and persecutions from its stalls. The amphitheatre was known to Montfaucon, but not until 1860 did any digging begin. At that time the architect Don Demetrios de los Rios, did considerable excavating and recent discoveries prove that, according to his detailed plan of the pile, his assump-

rent which at certain seasons rushed down between two hills. To obviate this menace conduits were constructed to change the course of the stream. The results did not justify expectations, and scarcely had the Romans completed their theatre when they were obliged to encase sections of the outer wall with an encircling structure. A wide brick drain was run along portions of the wall, conducting the water by channels through the theatre and eventually out

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again to the river. An interesting feature of the architectural construction here is a short, narrow brick staircase at the end of the drains, which by levelling the waters permitted an overflow almost at the level of the outside pavement.

Entrances at either side of the theatre gave access to the galleries through which distinguished spectators found their seats. Ring-shaped arched galleries lead to the vomitories. Galleries running beneath the inner hollow at both sides communicate with rest-rooms for people who occupied the adjacent sections. These rest-rooms served also as a triclinium; a place to eat being necessary since the games lasted all day. They were evidently decorated, since a vaulted niche in a large wall indicates that a statue must have been exhibited there.

The upper circle, reserved for the populace, opened at the top of the hills and there were ten doors at either side. Still visible in all the galleries are grooves and supports for iron poles that held awnings to shield the spectators from the sun.

A recent discovery is a large room, which from its proportions and the richness of the Italian marbles and fine red stucco pavement, together with its situation, must have been a sort of club for the nobility. Against the main wall there remains the base of a pedestal which probably supported a patron divinity, at whose feet would be placed, in the fashion of the day, votive tablets with the names of the donors carved on them.

At intervals around the arena are the usual arrangements for Roman spectacles. A series of "traps" under the exits allowed for the removal of wounded and dying gladiators. In the channels and pits have been found

deer horns and the teeth and bones of the wild animals and dogs used in the games.

Lately in the work, which is being carried forward, the most interesting uncovering has been that of a wide mosaic pavement of exquisite geometrical design, in which the quality and variety of the marbles employed



MOSAIC FLOORS IN THE BURIED VILLAS OF ITALICA ARE FOUND IN A PRACTICALLY PERFECT STATE OF PRESERVATION.

enhance its value and artistic merit. Artists it is certain gave Italica their best accomplishments, and while this *ville de luxe* had not the wealth of Pompeii its ideals were the same. Its remoteness from Rome was, of course, always a handicap. The ruined villas show the same indulgence in mosaic decoration, fountains, elaborately carved columns, and in statuary which

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THE COLLECTION OF STATUARY FROM ITALICA, IN THE MUSEO ARQUEOLÓGICO PROVINCIAL, SEVILLE.

was of the most splendid type of Greek and Roman styles of the period. Examples of this statuary are to be seen in collections of the Museum in Italica, (Santiponce) and the Archaeological Museum in Seville; also in the houses of such noble amateurs of this part of Spain as the Condesa de Lebrija, Condesa de Aguilar, Señora Regla Manjón and others.

The most notable collection of mosaics from Italica is assembled by the Condesa de Aguilar in her residence in Seville. These are of varying dimensions and design. One remarkable one is about twenty-five feet square with repeated borders, outlining thirteen

medallions, each depicting a classical subject in beautiful marbles and stucco. The middle medallion represents Pan playing his pipes. At the corners are the four seasons. Another has the subject, Danae and the Golden Rain; others are Leda and the Swan, Europa and her Bull; Ganymede and the Eagle, and fauns and bacchantes. Also there is a figure of a cow, reminiscent of Egyptian Hathor, and a symbolization of a local river, Betis. Other mosaics in the Aguilar collection present realistic versions of the games and races, the chariots, horses, the gladiators and the wild animals—all that pertained to the fashionable sport of the arena. In the Italica and Seville museums there are, in addition to the Greek and Roman sculptures, bronzes of various periods and stone-carvings of very early age. One can dwell here on only a few of the finest of these treasures. In Italica there is a marble torso which experts have pronounced a superb work of a Greek in the Vth century B.C. A bust of Hadrian, in Seville now, shows him with a beard. Hadrian was the first emperor to wear a beard, having grown one, it is said, to cover a scar received in battle. Another statue is catalogued as Trajan because of the characteristic modelling of the mouth. There are two statues of Diana, both marble, one Greek and one Roman, each a masterpiece of its school. The seven labors of Hercules inspired a series of seven bas-reliefs in marble, admirable artistically and in an extraordinary condition of preservation. A bronze figure of a youth is of great beauty and is interesting as showing Egyptian-Sassanian influence. There are many bronze and terra-cotta heads and figurines, identifiable to an early Greek period by the characteristic smile and hair arrangement.



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Of columns and capitals both of marble and of stone, and of supreme workmanship there are numberless examples. Also the vases, lamps and jars, household articles and votive emblems of all sorts invite description beyond the limits of this brief account of archaeological treasures too little known to travelers.

Italica must have enjoyed long years of golden prosperity, years during which the greatest artists and craftsmen of the then known world contributed their genius to provide proper settings for the loot brought home as war trophies by a proud and conquering race. The luxury of their public places is witnessed by the baths of which the ruins reveal the richest possible ornamentation. These baths had every "modern convenience" demanded by the æsthete of the times, hot and cold pools, steam rooms, *salons de massage et de coiffure*, lounging rooms, etc. In a word, Italica was a city of elegance, wealth and refinement, exemplifying the best of contemporary civilization, artistic and intellectual. It must have required many generations of intensive cultivation to bring all this about and long enduring times of peace, undisturbed by destructive wars.

From the time of Scipio the native inhabitants (this corner of the Iberian Peninsula was then known as Baetica), far from hating the invaders, appear to have looked upon the Romans as their benefactors. Under Roman rule there was peace and prosperity and a good and just government. The legionaries had intermarried with the native women and the result was a contented population. Even in the time of Julius Caesar, the Italicans, grateful for magnanimous treatment at his hands, had set up altars and dedicated shrines in their temples to him. Seville

went so far as to erect a monument to his wife, Livia, whom they called the "Mother of the World", Caesar being the father. In this prosperous Spanish colony Italica appears to have been the fashionable and luxurious resort city.

Various people recognized the gem-like quality of Italica. A mere glimpse at her history proves this. How elusively she flits through the centuries! She appears and reappears and disappears. The barbarians, vandals, Romans, Christians and the Moors all had their ages of occupation and supremacy and left something of their respective cultures buried in the eternal earth for us to dig up today. Obtaining his in-



THIS BUST OF HADRIAN SHOWS HIM WITH THE BEARD GROWN TO COVER A SCAR RECEIVED IN BATTLE.

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formation from Secundi, the Moorish chronicler Al Maccari says that during the reign of the Calif Al Hakim I (769-821 of the Christian era), "a wonderfully beautiful and true-to-life figure of a female with an adolescent was found in the district of Seville. This statue was placed in the baths and admired many years, for never before had such a lovely thing been seen". Accordingly it appears that Italica, at least that part of it upon which the modern town of Santiponce stands, was inhabited as late as the early part of the IXth century. Later reference is made to Italica by Aben-Adhari. He records that in the years 913-914, Mohammed Ibrahim-ben-Hachach and Casim-ben-Al Gualid, chieftains, took possession of what one assumes by that time was a ruined city.

How was Italica destroyed? Of facts none exist; of theories there are many. At some time the city disappeared from the theatre of the world, and the wonder is that so much of her past grandeur remains to be explored today. There was a double invasion of the barbarians in the Vth century, and it is known that Baetica was devastated. But that the city returned to normal living after these invasions is proved by the inscription on a bronze tablet of later date (found in 1888 and preserved in the monastery at Italica). The inscription is part of an official speech concerning the reformation of the conduct of spectacles and was delivered in the Senate of the Roman *patres conscripti*. Of historical authorities, some believe Italica's destruction occurred in the reign of Theodosius in the Vth century. We have definite proof that the city flourished still in both the IVth and Vth centuries. And the actual Moorish conquest did not take place until the VIIIth.

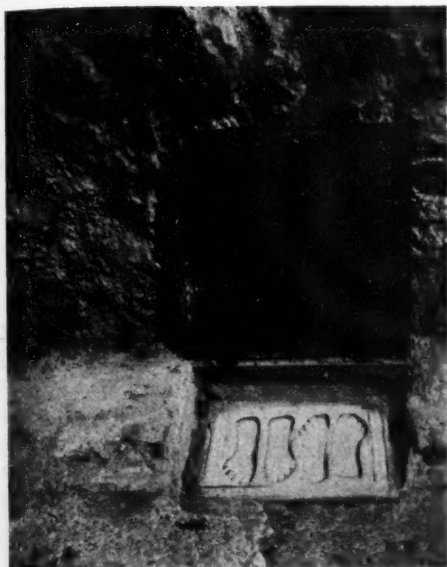
It is possible that Italica precipitated her own decline in the IVth century, inoculated, as she was, with those delusions of grandeur which caused the downfall of the entire Roman Empire, the life of degenerate luxury and blind pride of power, and the failure to fight



STATUE OF DIANA FOUND AT ITALICA AND NOW IN THE MUSEO ARQUEOLOGICO PROVINCIAL AT SEVILLE.

new enemies with old-time valor. It is certain that the Christians suffered the usual martyrdoms at this period, for excavation of graves at Italica have revealed the usual Christian emblems and relics with the bones of those who died for their faith in the arena. The leaden coffins which may be seen in the museums are interesting evidence

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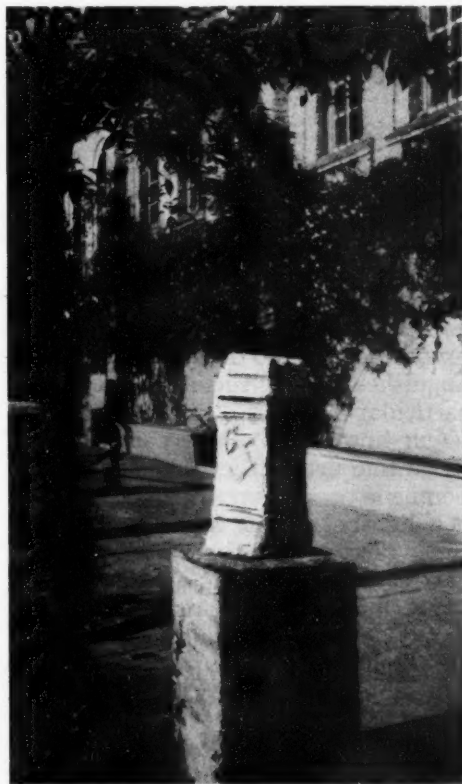


ANCIENT TRAFFIC SIGN, DATED BY SEVILLE ARCHAEOLOGICAL EXPERTS AT ABOUT 425 B.C. THE DIRECTION OF THE FEET INDICATES RIGHT- AND LEFT-BOUND TRAFFIC.

of the new faith embraced by the rich as well as the poor; for only the wealthy class could afford leaden coffins to safeguard their bodies from the rotting seepage of that place of sepulture.

It is possible that Italica succumbed to a succession of disasters. Abd-el Halim of Granada says: "Beginning one Sunday night in the year of the Hegira 472 an awful earthquake was felt in the Mogreb, and it threw down buildings and houses and mosques—everything—and killed many people. This earthquake lasted for four months." But had Italica, like Pompeii, perished by earthquake and been buried in lava, some remains of the trapped inhabitants would exist to give mute testimony to their fate and help us to solve the mystery. Fire could not have been the engine of obliteration, for there are no traces of a consuming fire found in the digging.

In the labyrinth of known facts one traces the existence of Italica in the IVth, Vth, VIth and even VIIIth centuries. From remote ages man undoubtedly aided the elements in the destruction of the city. Leovigild in the middle of the VIth century fortified Italica in the patricidal struggle with his son Hermenegildo, who unhappily chose for a place of battle that always enchanting city of Seville. Stones and other material were taken from the amphitheatre to build fortifications. One sees today in ancient defenses, city walls, peasants' huts and princes'



THIS VOTIVE TABLET WITH LIBATION CUP AND INSCRIPTIONS IS IN THE GARDEN WHERE SANTA CLARA WAS MARTYRED BY ORDER OF PETER THE CRUEL, IN SEVILLE.

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palaces, the beautifully hewn stones which were once part of the amphitheatre. There exists proof also that the Moors ravaged this magnificent structure for their building purposes, and even used it for cattle-stabling. From the date of the Redemption of Seville in 1248 by San Fernando until the definite establishment of the modern Santiponce in the XVIIth century on the ruins, generation after generation despoiled the amphitheatre. Even in the XVIIIth century material was taken to strengthen Seville's walls against the inundations of the Guadalquivir river. It has been shown that stone from the amphitheatre was also used for the erection of the castle of Don Pedro de Castilla, for the con-

struction of the highroad to Extremadura, for the church of the Hieronimite Fathers in Santiponce, and finally, for the building of the most humble lodgings. Until comparatively recent years these scattered stones were all that remained to tell of the once proud arena.

Then, casually, in the work-a-day XIXth century, laborers digging to build the foundations of a railway-bridge, uncovered the long-buried city.

It would be ungracious and unjust not to mention, at the end of this brief account, among the patrons and servants, who are helping in this work of giving back *Italia* to the world, the name of the Duke of Alba, who is an indefatigable enthusiast and heads a committee of distinguished names.

## NEW ASPECTS OF BYZANTINE ART

*(Concluded from Page 274)*

It has itself set a new standard for stone sculpture of this period. Two other fine heads were found with it, but there is nothing quite so distinctive or so distinguished about them as about this particular head.

Our knowledge of the chronology of Byzantine art of the Macedonian and Comnene period is pathetically limited. It is hardly possible as yet to date any given piece within half a century, at the least, for our fixed points are so few and far between. The reason is, simply enough, our lack of material. Despite the thousand years during which Constantinople and the Byzantine Empire preserved behind its walls and its frontiers those elements of culture which were to establish the future of Europe, we have less material evidence for that culture (except perhaps in architectural remains) than for any

other thousand years of known history. The looting of Constantinople by the Crusaders in 1204 and the subsequent capture by the Turks in 1453 did more between them to destroy the material vestiges of a great empire than any other sack or occupation in history. That explains why objects of Byzantine art, whenever they may chance to appear upon the market, command higher prices than the artistic products of any other age. Nor are the great European museums possessed of much. The Byzantine collection is invariably the poorest and the smallest. In the British Museum, the Louvre, or the Kaiser Friedrich Museum the story is the same. But what is to be found lies, I think, mostly still underground in the ruins of Byzantine churches and Turkish mosques, or deep beneath the accumulated rubbish of Stamboul.



## NOTES AND COMMENTS

### THE PORTLAND LIBRARY AND CIRCULATING PICTURES

A comment in this department of the February issue, regarding circulating picture exhibits, brought a letter a few days later from Miss Anne M. Mulheron, Librarian of the Library Association of Portland, Oregon. In it she said in part:

"May I bring to your attention the fact that in Portland, Oregon, the Public Library circulates original paintings and etchings free of charge *just as it does books*. The pictures are the property and the work of the Society of Oregon Artists and are lent indefinitely to the Library for this purpose. When the matter was first taken up the question naturally arose on the part of the Library as to who should be the *arbiter elegantiarum*. The works submitted were viewed by a committee of three local people whose judgment was sound and only such as they approved were admitted to the loan collection. The pictures may be reserved in advance and are lent for one month with the privilege of renewal."

The two pictures reproduced on this page are characteristic examples of the loans made by the Library. Such activities as this make us think inevitably of the "good old days" when nobody had such advantages; when books and pictures were individual property, closely housed in mansions and castles, away from the great public; when the inestimable advantages of education and the refinement of spirit it brings into the most drab and humdrum lives was unknown. We are, it is true, living in a mechanized age, the chief historical figure of which will probably be the gentleman who has put more jokes into circulation and more profanity into the mouths of traffic officers than all the rest of motordom combined. Yet when we worm our way through congested streets and complain about parking space, let us not completely overlook the fact that today the flame of the spirit is soaring higher than ever, in many ways even outstripping the mechanics by which we live. Portland is doing well by its community, and the group of local painters and etchers who are making that work possible deserve respect and honor. More cities will join in similar endeavors, and it is not difficult to foresee an interest in art soundly based and intelligently conceived as the direct outgrowth of just such activities as this.



FLOWER STUDY. BY MARGERY HOFFMAN SMITH.



AN OREGON SHORE. BY BIRD LEFEVER.

### NEW FINDS IN NORTH MESOPOTAMIA

An ancient tomb containing a terra-cotta sarcophagus, pottery and beautiful bronzes which remained undisturbed for hundreds of years has been discovered at Tell Billa in northern Mesopotamia by a University of Pennsylvania Museum archaeological expedition under the direction of Dr. Ephraim A. Speiser.

The tomb, a complete description of which has not yet been received by the Museum, is believed by Dr. Speiser to belong to the rule of the Persian Achaemenid Dynasty which began about 540 B. C., and continued to about 330 B. C., when it was brought to an end by the conquests of Alexander the Great.

"Ancient tombs which have not long ago been plundered of their contents are seldom found by archaeologists, and the uncovering of such a tomb at Tell Billa encourages the belief that continued excavation there will reveal intact other important relics of archaeological significance," Horace H. F. Jayne, Director of the Museum, stated in announcing the discovery.

"Tell Billa, one of the largest and most imposing mounds in ancient Assyria, is situated fifteen miles northeast of Mosul and about five miles east of the famous ruins of Khorsabad. It first attracted the attention of Dr. Speiser four years ago when he was making an archaeological survey of northern Iraq.

"A surface examination at that time revealed that the huge mound at Tell Billa contained extensive remains of both the prehistoric and historic periods. Of particular significance was the finding of an inscribed brick which bears the seal of Sennacherib, Assyrian king of Biblical and Babylonian fame. Tell Billa was one of the places through which the famous 'Ten Thousand' passed on their retreat after the battle of Cunaxa in 401 B. C., when Cyrus with ten thousand Greek mercenaries was killed in an attempt to wrest the Persian throne from his brother Artaxerxes II. During the entire period from about 4000 B. C., until the end of the Assyrian Empire in 606 B. C., the site was occupied constantly, which adds to the likelihood that excavation there will yield sculpture from the Golden Age of Assyrian art as well as prehistoric remains of the aboriginal population of the land."

A subsequent report from the University Museum carries on the Tell Billa expedition's achievements,

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and adds a distinctly poetic touch by describing the construction of the new railway station at the site, which is mentioned as "probably the oldest railroad station in the world, insofar as the material used in its construction is concerned. It has just been erected at Tell Billa. The one-story structure is built almost entirely of bricks which date back to the reign of King Ashurnasirpal, more than 3500 years ago, and which were found recently by the archaeologists. It stands on the Khorsabad railroad and provides the expedition with a much-needed shipping depot and storage-house close to the scene of the excavations.

"Recent additional discoveries at Tell Billa include unusually fine painted pottery and a collection of bronze weapons. 'During the first month of our excavations here we found many remains of the Assyrian occupancy of the site in the first millennium B. C.,' Professor Ephraim A. Speiser, field director of the expedition, states in his report. 'The second month's work has served now to establish unmistakable contacts with the people who occupied the huge mound of a millennium earlier. Under the remains of the Ashurnasirpal period we have come upon levels full of fragments of painted pottery. A corner of a fortress of sun-baked bricks resting upon a massive stone foundation also has been uncovered and in the two rooms of that structure cleared thus far we have found the same type of pottery.

"The ware is extraordinarily fine, fully as thin as the finest Susian varieties, and the shapes show a predominance of graceful wine-cups with slender button-bases. There is a variety of designs as well as colors, however, and boldly conceived and executed representations of ibexes and water-birds vary with purely geometric figures. Of late we have been clearing Hurrian graves which contained and protected the pottery in question. These happen to be clustered on the eastern slope of the mound where they have been exposed to the destructive action of rainfall for 3500 years. The roofs have been washed away and with them a generous portion of the graves' contents. Enough has remained, however, to give us a variety of finds of intrinsic and scientific interest. Apart from a well-balanced collection of pottery, both painted and plain, the graves have yielded numerous beads, bone needles, small bronzes, and a tiny decorated button-seal. One tomb contained also a curious terra-cotta figurine of a bull. The work on this is a bit too realistic, for the eyes have been so emphasized that they seem to be hidden behind spectacles, thus giving the entire figure a rather absurd appearance. Another find consisted of a globular painted pot in the shape of an animal with three legs and the head of a wild boar. The lowest strata promise perhaps the most interesting results. A trial trench sunk at the base of the eastern slope has revealed a cyclopean retaining wall, which is in some sections as high as ten feet and attains a width of six feet. Its length remains unknown, since part of it is still underground. Outside the wall we recovered a fairly complete collection of bronze weapons. There are lance-butts over a foot long with incised decorations of feathered arrows; a lance-head with ridged blade and a finely turned octagonal bulb at the hilt; a splendid ax-head with a prominent and well-made spine, an adze and a mallet."

### VIRGINIA HISTORICAL SOCIETY

Virginia House, Richmond, March 25, 1931.

Editor of ART AND ARCHAEOLOGY:

I am endeavoring to locate a portrait of Sir Thomas Dale, sometime acting Chief Executive of Virginia in

1611 and in 1613, and who is chronicled as having died in India in 1620. This portrait was sold at Christie's in London in 1904 and purchased by the late Mr. Henry Duveen. Duveen Brothers are unable to say what has become of the portrait.

I shall be grateful for your courtesy in giving this enquiry publicity.

Very truly yours,

ALEXANDER W. WEDDELL

### SUMMER SESSION OF THE AMERICAN SCHOOL IN NEW MEXICO

Preliminary announcements from the University of New Mexico, the School of American Research and the Museum of New Mexico, state that the usual summer sessions this year will open June 10 and close August 29. The advanced division will work in Chaco Cañon from June 10 to July 8, and the general field division in Jemez Cañon from August 3 to 29, while a special group of not more than twenty students will be taken to Mexico July 13 and remain there until the 21st of August. The work of this latter class will consist of study of the collections in the National Museum and of visits to ruins accessible from Mexico City. Full data as to registration, costs, etc., may be had by communicating with Prof. Edgar L. Hewett, University of New Mexico, at Albuquerque, or the School of American Research, Santa Fe, N. Mex.

### AERIAL ARCHAEOLOGY IN ENGLAND

In the April issue of our London contemporary, *Discovery*, an interesting sidelight is thrown upon the exceedingly practical value of photographs from the air in determining the actual extent of archaeological remains whose boundaries had not previously been determinable. A survey recently finished by the R. A. F. reveals four temporary camps along the line of Hadrian's Wall, and more details of the considerable civil settlement not far from the fort at Bercovicus. As the location has been donated to the Government, the data given by the new photographs will prove of the greatest value in excavating, especially since sketches and ground-photographs previously made failed to disclose not only the territorial extent of the village but many of its features.

### FAKED MUMMIES AND THE X-RAY

For half a century it has been the amiable custom of the "guides" who swarm about the environs of Egyptian temples and pyramids, to lead the guileless visitor to some "very lucky" spot, where he may dig up "genuine" scarabs for himself. But Europe, not satisfied with so simple and relatively profitless a "racket", has devised a means of imitating mummies. These, of course, bring much more profit in a single transaction than hundreds of barrels of scarabs sold to "guides" for scarab-digging tourists. But it has remained for an ingenious American engineer, according to press reports which seem authentic, to turn the magical X-ray to practical use on behalf of skeptical purchasers. Experiments recently conducted on mummies in the Brooklyn Museum proved the value of the process, since by its use it is possible to tell immediately whether the mummy of the moment is really a human figure, or merely a cleverly manufactured bundle of discolored rags without a single bone in them. The use of the ray in detecting changes or frauds in paintings is already

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well established and in use by many of our great museums. With this extension of the system we shall soon be so situated that expert judgment will no longer be required, and anybody can safely buy anything if he has an X-ray handy.

A Saxon church, which may date from about 770, has been discovered beneath part of the crypt of York Minster, England. Massive rubble foundations were encountered. There is no existing record of any such early church.

### SHORT NOTES

Señor F. J. Sánchez Cantón, director of the Prado Museum, is the author of a valuable and absorbingly interesting article in the November, 1930, issue of *Le Vie d'Italia*, on "Italian Artists in Spain". The story is carried from Roman times through the XVIIIth century, and Señor Sánchez Cantón enumerates the most important Italian works in sculpture, ceramics, terra-cotta, mosaic, fresco and paintings, to say nothing of architecture and decoration. The article is elaborately illustrated.

ART AND ARCHAEOLOGY has been requested by the Research Institute of the College Art Association, 20 West 58th street, New York, to announce that it has at its disposal the "research collection of books and photographs upon Spanish art which belong to Dr. Walter W. S. Cook, Research Fellow in that field. We shall also have the books and photographs upon Islamic art and monuments belonging to Dr. Rudolf M. Riefstahl, Research Fellow in Islamic art and archaeology. For students specializing in other than these two fields the Institute is able to give information concerning special libraries and collections both public and private, in New York City, and to gain access to them.

"Institutions wishing to have students profit by the facilities of the Institute should write ahead either to the Director of the Institute or to the Executive Secretary, stating the name of the student who is to come, the place of his or her residence in New York, the nature of the problem, and such aid and direction as they would like the Institute to render."

Engineer Director D. Juan Tulla, of the Fábrica de Tabacos of Tarragona, Spain, writes in the current issue of *Archivo Español de Arte y Arqueología* a description of the marble doll found when the excavations were being made for the foundations of the new Tobacco Monopoly were being carried on. "The doll," says Señor Tulla, "is 0.23 m. tall and has four articulations. For the articulations of the shoulders and hips, an eyelet passed completely through the body, and through it went a nail or wire of some corruptible material of which we have found no trace. The articulations of the elbows and knees are more complicated: a tenon which works in a rabbit turns around a peg; but the tenon of the elbows, being closed in one part, prevents the arms being bent backward; similarly, the knee-rabbit allows the legs to bend back but not upward in front. In one of the knees the pinion must have been of metal, since oxide of copper still clings to the peg remaining in the rabbit. The hair is parted neatly in the middle and descends in two large loops half-way down the neck, where they are crossed in braids which rise above the head in what in those days was satirically known as a 'tower.' It is a singular object to be found in Spain, and rare throughout the world, adds the editor. Some-what similar dolls in terra-cotta of Athenian provenience are in the British Museum, which also has one from Corinth. But besides the difference in the material, the British dolls are dressed and have movable arms only. The Greek name for such figures is *peplogastor* (puppet).

### OUR BERLIN ART LETTER

Berlin, March 15.

Karl Hofer, one of the leading painters and teachers of Berlin, is now showing his last works in the Flechtheim Gallery. Born in 1878 in Karlsruhe, he lived for a long time in Berlin and his artistic influence on the young painters is evident. In his youth he travelled in Italy and France and his early works were painted in post-impressionistic style, inspired by Hans von Marées and Cézanne. He always preferred to show men in landscapes. About twelve years ago his works began to show a distinct change in form and his paintings became more and more abstract and expressionistic. Recently, however, he turned to another manner. This exhibition at Flechtheim's is the first one where these new experiments are shown to the public. He continues to paint men above all and his quite personal style is as easy to recognize today as in earlier times. No other German paints with such clean and glaring colors such plastic figures, strongly outlined, quite anaturalistic though full of fantastic if spiritual life. What is new in the present pictures is their similarity to the modern art of Paris. So we find figure pieces in the manner of Chirico and still lifes which couldn't exist without Bracque or Picasso. Hofer, who seemed to feel it necessary to give some explanations, wrote the preface of the exhibition's catalogue. Here he confesses that, after having worked so many years dependent on tradition, he now comes to the same forms as the younger generation, which worked free from tradition, and this assimilation he considers as a sign of the artist's connection to his time. But in no way does he follow a fixed tendency in art; he merely tries to give the most adequate form to his inner visions.

At same time the Gallery Casper brings out pictures by Max Band, living in Paris, whose works were seen two years ago. Band is one of the most talented younger painters in Paris. He paints portraits, flowers, landscapes and still lifes with warm, sweet colors, and all his pictures are full of melancholy feeling. He unites impressionistic and realistic methods much as did the great masters of the past. From the Cubists he took the plasticity of figures and this connection of clean painting with the good structure of bodies is one of the greatest charms of his art.

The Secession shows four of its members in an exhibition. The painter Erich Waske brought designs of glass-paintings, a specialty of his, very interesting for their allegorical themes and the violet tones, which give a wonderful light. He also exhibits a number of landscapes, all painted with glowing colors and quite simple forms, not naturalistic at all. The second artist is the sculptress Emy Roeder. Her figures are fine and slender and express in all the lines of the bodies and attitudes, especially in the children's heads, the deep feeling of an artistic personality. The two painters Hans Purrmann and Wolf Röhrich show landscapes, Purrmann from Italy, light, sunny and delicate, Röhrich impressions of rhythm and color of German towns.

DORA LANDAU.

## BOOK CRITIQUES

*Terra-cottas from Nippur.* By Leon Legrain. University of Pennsylvania, University Museum. Publications of the Babylonian Section, Vol. XVI. Pp. 52, 77 plates (445 figs.). University of Pennsylvania Press, Philadelphia, 1930. \$15.

Excavators may be reasonably sure that their major finds will be published but funds will probably be exhausted before the minor objects are reached. All credit should therefore be given to the University of Pennsylvania Museum for this present volume. A brief but adequate introduction is followed by detailed description of the 445 objects, and this by a minute index for which all archaeologists will thank Dr. Legrain. The great majority come from Nippur, those in the University Museum; some in the Constantinople museum, but represented by casts; a considerable number now missing, but preserved in photograph; a few from Warka, Babylon, and Syria. Naturally, the nude female is the most frequent, but there are other feminine types and a few males of great interest. Animals include the horse with his chariot, bulls, dogs, lions, panthers, boars, rams, monkeys, camels, and birds. Stamps, moulds, lamps and furniture models complete the list. Although few can be located stratigraphically, Dr. Legrain has done his best to work out their chronology. May other museums follow this example and publish their minor objects, which to the student of culture often are of major importance!

A. T. OLMSTEAD.

*Corinth. Terra-cotta Lamps. Volume IV, Part II.* By Oscar Broneer. Pp. xx, 339. 210 figures; 33 plates. Harvard University Press, Cambridge, Mass. 1930. \$5.

This is a luxurious, well illustrated publication of the lamps discovered in the American excavations at Corinth from 1896 to 1928. They are grouped into thirty-seven types and for the first time in this neglected field careful conclusions are reached with regard to date and manufacture of types of all periods. Many of the conclusions are necessarily tentative and many statements, such as that on page five, that "during the geometric period lamps were apparently unknown" will be challenged (cf. Furtwaengler, *Aegina*, P. 468, where four lamps are assigned to the geometric period). Most of the lamps are Hellenistic or Roman or Christian

or Byzantine. It is surprising that one campaign at Olynthus produced more and better Greek lamps than thirty years of excavations at Corinth, but this study of the few Greek lamps from Corinth confirms the chronological and typological classification made of the Hellenic lamps from Olynthus (*Excavations at Olynthus*, Vol. II, pp. 129-145; plates 297-307). The value of Professor Broneer's most scholarly book is that it is the first really scientific classification and catalogue of a large series of 1560 lamps, in which the development can be traced without a break from the seventh century B. C. to the second half of the sixth century A. D., after which for nearly three hundred years lamps were almost unknown at Corinth. Professor Broneer has evidently worked hard and long and his labor of love has produced a worthwhile book, of first importance for students of ancient art, history, and mythology.

DAVID M. ROBINSON.

*Odilon Redon.* By Charles Fegdal. Pp. 64. 60 plates in heliogravure. Les Editions Rieder. 7, Place Saint-Sulpice, Paris. 1929. Paper, 16 fcs. 50. Cloth, 20 fcs.

Probably the chief virtue of M. Fegdal's short study of Redon is its characterization of the age in which he lived and from which he derived the chief motives of his art. For Redon, in spite of his curious personality and his stylistic idiosyncrasies, remained to the end a child of his period. His lithographs—many of them made as illustrations for typical books of the aesthetic movement—reveal in particular his striking way of depending on the mystical and symbolical devices of Baudelaire, Mallarmé, and Huysmans: men whom he counted among his friends and who furnished him with themes for his designs. Even in his paintings, where novel and mysterious effects took on a greater purity of concept, his purpose shares the allegory of the symbolists and acknowledges strongly the influence of oriental and antique sources. It is true that Redon's mysticism gained real authority through the high quality of his imagination. It never became entangled in sentimentalism; it never lost sight of the real aesthetic necessity of a design. Therefore his work, which is loaded with suggestions of the decadent movement, has a quality of beauty and sincerity which saves it. He invested his favorite symbols—the winged horse, the "soul-



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face", and the flower—with genuine poetry, and though he lacked the realistic purpose necessary to convert these into many different forms and types, he nevertheless used them with great resource. To compare him with those of his contemporaries who immediately come to mind—Guys, Rops, Hermann Paul, Édouard Villard—is to show his immeasurable superiority, both in matters of technique and of viewpoint. He often experimented with perverse or sardonic themes, but these usually appear in minor drawings, reproductions of several of which M. Fegdal has seen fit to include among his plates. And while the surprising fertility of his imagination is testified to by his strange and curious lithographic inventions, it is also true that he depended too much, probably, upon literary suggestions. No man who knew as many poets, novelists, musicians, and dilettantes as M. Fegdal enumerates here could escape mixing his art with other forms of expression. Even so, his albums of illustrations for Poe, Flaubert's *Tentation de Saint-Antoine*, Bulwer-Lytton's *House of the Brain*, the Clavaud elegies, and the *Apocalypse* contain some of his most ingenious ideas, and so they remain invaluable to the student of Redon's part in his age. But in the exquisite flower and allegorical paintings a beauty of idea and execution is present which immediately elevates the artist to a very high rank. He never became fully impressionistic in his methods; he employed older, less scientific motives, and his art still stands, as much the revelation of a curious personality as the fulfillment of an exact aesthetic ideal.

M. Fegdal's little study has the values of conciseness and proportion within narrow limits. It rightly guides the student to the fuller studies of Roger Marx, Jules Destrée, and André Mellerio. Of its nature, the painting of Redon does not count for much in monotone reproduction, but these good heliogravures manage to give an excellent idea of its qualities, while the properties of his lithographs are here carefully preserved.

MORTON DAUWEN ZABEL.

*Personalities in American Art.* By W. Francklyn Paris. Pp. 112. 8 illustrations. *The Architectural Forum*, New York. 1930. \$2.

Occasionally there comes to the reviewer's table a book which is marked first of all by its human qualities. Such an one is the present series of eight sketches of Americans whose

busts have been installed in the Hall of Remembrance of New York University, five of them as the direct result of Mr. Paris's efforts. The eulogies of Whistler, Lloyd Warren, Egerton Swartwout, J. Sanford Saltus, Augustus Saint Gaudens, Clinton Ogilvie, S. F. B. Morse and Chase, are in reality more an interpretation of Mr. Paris's own character and viewpoint than of their subjects, and as such they make delightful reading. There is, however, much more than that to this modest little memorial volume, for the whole broad sweep of American art forms the background, with the establishment of the National Academy of Design and the Beaux-Arts Institute of Design as highlights. Mr. Paris has written simply, chattily, effectively of men he knew and loved, and his tributes, while they make no pretense at adding to our critical appreciation of the art of his subjects, present each of them in the warm colors of intimacy. He has endeavored, with a good deal of success, to do for his distinguished friends what Chase preached as the function of art: "an interpretation of reality" that is "suggestive, evocative and stimulating".

A. S. R.

## JOSEPH LINDON SMITH

(Concluded from Page 259)

seen in the picture, a wealth of gold-encased furniture, jewelry, stone and pottery vessels, and other examples of craftsmanship now preserved in the Cairo Museum.

While Joseph Lindon Smith has emphasized the art of Egypt, one feels that an equally important result might have been achieved by him in any of the various fields represented by occasional examples in the recent exhibition. He possesses above all a sympathetic imagination, facile technique, and a deep interest in archaeology. Through his unique approach to his art, and his willingness to subordinate his personality to the spirit of the ancient work, he has lifted mere copying into the realm of the creative, and has, through the perfection of his style, achieved the fullest possible expression of his own individuality.

## ART AND ARCHAEOLOGY

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### THE ITALIAN VIRGILIAN CRUISE

(Concluded from Page 267)

destroyed, Virgil had become a familiar classic. This fact was illustrated by Professor Maiuri both at Pompeii itself and in the Naples Museum.

As we coasted northward to Civita-vecchia we enjoyed some fine views—to the left, the Ponza Islands, to the right, Terracina, Monte Circeo, the Pontine Marshes, and the mountains beyond. After a night in Rome we visited Ostia, the "mouths" of the Tiber, guided by Professor Calza, the

chief authority on the site. Then followed a truly red-letter day when swift automobiles carried us through the royal hunting grounds into the country of Turnus and Latinus, Camilla, Lavinia and Juturna. Deer by the score crossed our path and we called to mind the *regia armenta* of the Seventh *Aeneid*, and the great antlered stag which Silvia had once fostered, but the arrow of Iulus laid low. On the site of Laurentum we visited an ancient villa which Queen Elena discovered in 1906, and on ground where Lavinium once stood we were graciously received by the Princess Borghese and shown the treasures of her country home. But it was the village of Ardea, once the capital of the Rutulians, that more than any other place carried our thoughts back to primitive Latium, for here are still the ancient walls, as Virgil himself must have seen them. Even in Virgil's day Ardea was but "a mighty name, its fortune being no more", *magnum nomen, fortuna fuit*.

Three hours after leaving humble Ardea we were once more in queenly Rome, and received by the Royal Academy in the magnificent villa Farnesina, embellished with Raphael's own *Galatea* and designs from the *Myth of Psyche*. Amid such brilliant surroundings once more we heard the voice of eulogy, for men whom modern Italy has honored as her most brilliant sons again sounded the praises of the Mantuan bard, who is

*"Light among the vanished ages;  
Star that gildest yet this phantom  
shore;  
Golden bough among the shadows,  
Kings and realms that pass to rise  
no more."*

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